

THE ETUDE

music magazine

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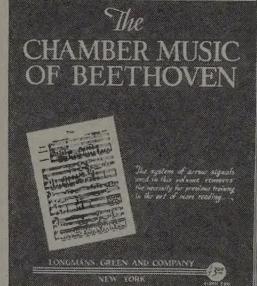
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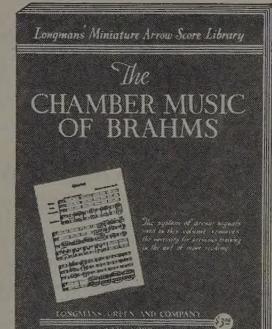


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The Etude

Piano Solo Composition Prize Contest

In the last issue of The Etude the winners of the Prizes for the Class One, or Concert Type, Piano Solo Composition were announced. It also was stated that the winner composers of the Class Two, or Entertaining Type of Piano Solo Composition would be named in the following issue.

We have waited until the very last minute before the closing date of the forms for this issue, hoping that the judges would have the winning compositions chosen; but as yet the judging has not been completed. In fairness to all contestants the judging can not be rushed, but we feel sure that when our readers are noting this announcement that checks will be in the hands of the winners and all non-winning manuscripts will have been returned. The winners, of course, will be named in the next issue of The Etude to inform our readers and to give the winners the national recognition possible through these columns.

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THE WORLD OF MUSIC

HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD



DÉSIRÉ
DEFAUW

DÉSIRÉ DE FAUW, eminent Belgian conductor and founder of the Concerts De Fauw of Brussels, made his American début on December 9th, when he led the NBC Symphony Orchestra in a program including *Le Chasseur Maudit* by César Franck; *Ma Mère l'Oye* by Ravel; *Nocturnes, Nuages et Fêtes* by Debussy; and *L'Apprenti-Sorcier* by Dukas; in which he "revealed all the wit, beauty, sensitivity and even greatness" that have been associated with these works.

14,393 PIANOS were shipped in last November, according to reports of the National Piano Manufacturers Association—more pianos than have been shipped in any other one month of the last ten years.

TSCHAIKOWSKY'S "CONCERTO IN D MAJOR" for violin and orchestra has been played by Kreisler with the New York Philharmonic-Symphony Orchestra, in his own revision. In this he has somewhat condensed the first movement and has eliminated certain repetitions. Some few phrases have been changed to favor development of significant motives and this especially in the cadenza.

THE AMERICAN MATTAY ASSOCIATION, with Arthur Hice of Philadelphia as president, held its fifteenth annual meeting at the Holiday season, in New York.

NAGY BELA, widely known Hungarian composer, has lost his left arm by a bomb splinter during a Russian air raid on Helsinki. "They got my arm but I still have my head," he is reported to have said. "I now will compose a symphony in praise of the Finnish people."



PIETRO
MASCAÑI

THE FIFTIETH ANNIVERSARY of the première of "Cavalleria Rusticana" is to be celebrated this spring at La Scala, with a gala performance for which a specially chosen cast will be assembled. Mascagni will conduct. The original performance of this short work, which has had so great an influence on the nature and trend of modern opera, was presented on May 17, 1890, in the Teatro Costanzi of Rome.

GUIMAR NOVAES, brilliant Brazilian pianist, has received from the French Government the decoration of Chevalier of the Legion of Honor.

MARCH, 1940

PADEREWSKI has accepted an invitation from Premier Sikorski of Poland, on behalf of the Polish Government at Angers, France, to become an active member of the Polish National Council.

OPERA GOERS OF LOS ANGELES have been subjected to the "Stokowski treatment," so that, during the recent season at the Shrine Auditorium, unless ticket holders were in their seats before the rising of the curtain they stood in the lobby till the end of the first act. Imagine "cooling" outside for an hour, with only faint strains of "Tristan and Isolde" or "Die Walküre" seeping through the cracks of doors during the hour-long first act of these operas!

JOHN BARBIROLI, leading the New York Philharmonic-Symphony Orchestra in a concert at the Auditorium on November 26th, made his bow to Chicago and seems to have won its heart. The "Symphony No. 7, in A" of Beethoven "rose to towering heights"; and Weinberger's "Variations and Fugue, 'Under the Spreading Chestnut Tree,'" had its first hearing in the "Metropolis of The Lakes."

TEN MAJOR ORATORIOS at seventeen evening services of the First Baptist Church of Philadelphia is the ambitious program of Walter Baker, organist and choirmaster of the church. Works to be given include the "Requiem" of Brahms.

Competitions

GRAND OPERA PRIZE: A Public Performance of an Opera in English by an American Composer (native or naturalized) is offered by the Philadelphia Opera Company. Contest closes August 15, 1940; and the successful work will be performed in the 1940-41 season. Judges: Leopold Stokowski, Eugene Ormandy and Sylvan Levin. Full information from Philadelphia Opera Company, 707 Bankers Securities Building, Philadelphia, Pennsylvania.

PRIZE (AMOUNT NOT YET ANNOUNCED) offered for a composition for mixed chorus and orchestra, of twenty-five to forty-five minutes duration. Competition closes June 30, 1940. Particulars from Oxford University Press, Amen House, Warwick Square, E. C. 4, London, England.

Announcement of Winners in The Etude Composition Prize Contest, on Page 146.

THE NORTHERN OHIO CHAPTER of the American Guild of Organists held its opening meeting of the season at the tiny historic church of St. Christopher's-by-the-River, at Gates Mills.

THE CHICAGO MANDOLIN ORCHESTRA, with Willis Maienschein as director, has celebrated its tenth anniversary with a gala concert and ball.

WINNERS IN THE ANNUAL MACDOWELL CLUB contest are announced as Jane Rogers, contralto, of Belleville, Illinois; Vera Appleton, pianist, of Tulsa, Oklahoma; Carlos Mosley, pianist, of Spartanburg, South Carolina; and Eugenie Limberg, violinist, and Virginia Duffy, pianist, both of New York City.

ANNUAL COMPETITION for orchestral works to be published by the Juilliard Foundation is announced for 1940 in which the Foundation pays the expenses of publication but all fees, royalties and copyright privileges accrue to the composer. Further information from Oscar Wagner, dean of Juilliard Graduate School, 120 Claremont Avenue, New York City.

A PRIZE OF ONE THOUSAND DOLLARS, with a possible Six Hundred Dollars additional, is offered for a "Concerto for Violin with Orchestra" by a native American composer. The prize is furnished by an internationally known violinist, with the option of giving premiere performance of winning work. Competition closes April 30, 1940. Particulars from Violin Concerto Committee, % Carl Fischer, Inc., 56 Cooper Square, New York City.

DR. ROLAND DIGGLE recently completed twenty-five years of service as organist and choirmaster of St. John's Episcopal Church of Los Angeles, California, which was the occasion of special recognition and presents from the rector, wardens and vestrymen of the parish. Dr. Diggle has been a frequent and valued contributor to THE ETUDE.

THE HELSINKI CITY ORCHESTRA (Finland) has celebrated its twenty-fifth year of existence.

HOMER KELLER, twenty-four year old composer of Kansas, has been awarded the Five Hundred Dollar Prize of the Henry Hadley Foundation, for his "Symphony No. 1, in A minor."

EDITH NOYES GREENE, notable as composer, pianist and teacher, is celebrating her fiftieth year in the profession; in honor of which her musical associates lately gave a Golden Jubilee Dinner at the Hotel Pioneer of Boston.

A JENNY LIND PORTRAIT, painted not long after 1840 by Jean Baptiste Auguste Leloir, and once in the Samuel J. Tilden collection, after which it was for many years owned by the late Emma Juch, has been acquired and added to the collection of celebrities who hang in the buffet lounge of the Metropolitan Opera House. It was presented by Mrs. Joseph B. Long, vice-chairman of the Metropolitan Opera Guild, and accepted by General Manager Edward Johnson.



JENNY
LIND

JEAN SIBELIUS is reported to be safe in his home at Tusula, a suburb of Helsinki, Finland; which relieves anxiety as to his having been injured in an air raid.

THE EIGHTY-FIFTH BIRTHDAY of Heinrich Zöllner, eminent German composer, was recently celebrated at Leipzig, by a program including his "Langemarck" Symphony", the *Prelude in Heaven* from his opera "Faust", and the second part of his cantata "Hünenschlacht."



FREDERICK
JAGEL

FLORO UGARTE, musical manager of the celebrated Colon Theater of Buenos Aires, is reported to have been in New York seeking American singers and instrumentalists for the season which begins on May 25, in that southern capital. Uncertainty of fulfillment of contracts by European musicians is given as the cause. Frederick Jagel and Emanuel List of the Metropolitan already have made notable successes at this opera house of the far south.

FORTY THOUSAND PIANO ACCORDIONS are said to have been imported into the United States in 1939.

PITTS SANBORN, of the New York *World-Telegram*, has been appointed to furnish program notes for the New York Philharmonic-Symphony Orchestra, a service so long and brilliantly done by the late Lawrence Gilman.

(Continued on Page 207)



FLYING COLORS

The Color Guard and the Band of the West Philadelphia High School which is one of the strong competitors in the Cultural Olympics at the University of Pennsylvania. The pictures are furnished through the courtesy of Dr. George L. Lindsay, Superintendent of Music of the Philadelphia Board of Education.

The Cultural Olympics

By
Blanche Lemmon

PLAYING IN A SCHOOL BAND is fun anywhere at any time, but dressing up in your uniform and marching and playing for and with other bands is lots more fun. If in addition you are invited to witness a college football game and to help seventy thousand people cheer and yell and wave hats or banners, or anything else within reach, and to hear the teams' bands play, you are bound to enjoy yourself to the utmost. Any musical schoolboy can tell you that such a day ranks pretty near "tops" in his estimation.

To numerous bandboys in the secondary schools of Delaware, Maryland, New Jersey and Pennsylvania, this is approximately what is meant when you say "Cultural Olympics." To other young men and women who love to pursue one of the arts, alone or with a group, and then to share that work with others, it represents something else equally engaging. To all the young people residing within the borders of these four states the term unquestionably spells Cultural Opportunity.

Cultural Olympics is, to sum it up briefly, a program of festivals and exhibitions held at the University of Pennsylvania, and that program is preceded by regional festivals and local endeavor

in four arts: Music, the Dance, Dramatics and the Speech Arts, Graphic and Plastic Arts and Crafts. In its entirety the project affords thousands of amateurs opportunity of self-expression in these fields, and it provides places and times when the artistic efforts of others may be shared. Public, private, and parochial schools and social service institutions are invited to enroll as members, and no fee is charged for participating or for listening. In true American spirit, the invitation includes everyone; there are no barriers of creed, color or racial background.

Achievement the Reward

Although standards of excellence are high for campus festivals and are yearly being raised by selective methods, competition for first place among the contestants is not the Cultural Olympics' object. Rather the sharing of cultural experience both on the creative and the appreciative side is the plan, a plan based on the belief that such sharing is of greater value in modern society than is the choosing of a single victor. Awards, too, though valued, have no monetary value and are not of prime consideration.

They are of two classes: Honor Certificates of Participation, which are given to schools and other educational institutions represented by two or more groups at the campus festivals or art exhibitions; and a Certificate of Merit, presented, at the discretion of the several committees, for outstanding work.

Each school or local unit is urged to hold its own festival or art exhibition and to select only work of the highest quality to represent it at the regional and campus festivals. The regional festivals are ends in themselves and serve to promote the artistic activities of the localities in which they take place. They are attended by a committee of adjudicators chosen by the University, and it is this committee's duty to submit a report of the work of each group performing and to select candidates for the campus festivals. Individual musicians, vocal or instrumental ensembles, readers and speakers, are selected for the festivals by means of auditions.

If desired each group or person heard by the adjudicators may receive the benefit of written and oral suggestion and criticism; this need only be requested. Such constructive appraisal, giving as it does a basis for improvement, has been found to be an extremely beneficial feature of the program and has brought forth many letters of appreciation. When it is known that each adjudicator is a specialist in his particular field, the value of such criticism becomes evident.

The way in which the written critical comment is given can perhaps best be indicated by citing one example. In judging instrumental soloists or groups, for instance, an adjudicator is asked to comment on his record blank, on intonation and tone, the balance and blend of ensembles, technic, interpretation, rhythm, instrumentation, appropriateness of the work selected, stage presence, and general effect. In a space allotted to each item he jots down his impression and opinion, reminded, by a note on the blank, that he is judging amateurs and students and not professionals.

The Field is Large

For the 1939-40 season eight campus festivals are scheduled in the field of music. They are:

Secondary School Band Day, for uniformed bands of at least thirty members. Band Day, as already mentioned, is held in the fall so that the fourteen participating bands may be treated to a University of Pennsylvania football game.

Adult Recreational Music Festival, for choruses and orchestras of men and women above the age of eighteen, who play or sing together for pleasure.

Junior Music Festival, for choruses and orchestras of fifty members or less in schools and recreation centers, whose membership is made up of boys and girls between the ages of twelve and fifteen.

Senior Music Festival, for choruses and orchestras of fifty members or less ranging between the ages of fifteen and eighteen.

Organ and A Cappella Festival, for school and church choirs and organists, and designed to stimulate an interest in the best music of this type, both ancient and modern.

Elementary School Music Festival, designed to encourage musical activities in the elementary schools and to give pupils an opportunity to hear choruses and orchestras of similar age and experience.

Junior-Senior Solo Recital, for aspiring young artists. Auditions are held in piano, voice, stringed and brass instruments and wood winds. Also (*Continued on Page 211*)

Relief Through Change

ALIFE WITHOUT CHANGE is the punishment which penal institutions strive to put in force. Change is the great antidote for monotony. Only a few years ago we used to hear of the fatal monotony of the lives of farmers' wives with their carousel of unchanging chores, chores, chores. Thousands ended their days in asylums. Then came electric labor-saving machinery. It was no longer necessary to pump water, bend over the washtub, trim lamps, and raise hurricanes of dust with brooms. This permitted them to read books and magazines, to study music, and to join in competitive sports. Following these came the automobile, which brought the town miles nearer, by the sound reproducing instruments and the radio; and behold, change banished monotony. Change had relieved them of the oppression of interminable boredom.

Washington Irving once said, "There is a certain relief in change, even though it be from bad to worse." Whatever the creator of "Father Knickerbocker" may have had in mind, he must have realized that the only thing of which we all may be certain is change, inevitable and ceaseless change.

The first sign of stagnation in an art is when it ceases to change. Changes may be slow and hardly perceptible, but they are inevitably there. Once, in a German university, we heard a professor give a lecture in which he held up a piece of coal, saying, "You see here a mineral, but a million years ago it may have been a roadside nosegay. It is a symbol of unescapable change."

It should therefore, be a part of the normal existence of everyone to anticipate change and even to welcome it as a blessed relief from the deadly monotony which makes life a prison unless it is averted. The inspired minds of great thinkers have always been conscious of this. Robert Browning expressed himself:

"Rejoice that man is hurled from change to change unceasingly. His soul's wings are never furled."

And the genial Charles Kingsley sang:

*"The world goes up and the world goes down
And the sunshine follows the rain,
And yesterday's sneer and yesterday's frown
Can never come again."*

To some people the very thought of change is staggering. Their idea of happiness is a kind of Rip Van Winkle slumber. Others keep up a deliberate and clamorous fight against all change. They are like bells in a belfry. They make a great deal of noise but never get very far. They keep right on ringing in the same place.

Change is not valuable merely because it is change. Even whole nations have made reckless changes which have brought the curse of disaster upon generation after generation. Ruskin, in commenting upon the Venetian maxim which runs that "Change sometimes breeds more mischief from its novelty than advantage from its utility," wrote, in his "Modern Painters," thus: "They are the weakest minded and hardest hearted men that most love variety and change." Ruskin was, however, fundamentally a conservative.

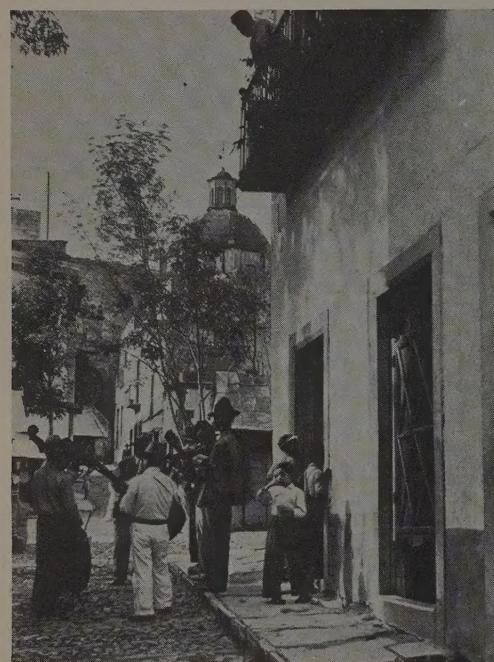
Music as an art is so young that it reaches back only a few centuries. Yet the changes in this art have been unceasing. They have not always been progressive. Sometimes the art has obviously slipped, as for instance during the so-called "Zopf" or musical baroque period in Germany. There is a tendency upon the part of some young people today to imagine that changes must be radical to be valuable. Most of the important art changes in the world have been evolutionary rather than revolutionary.

No one, who has attended symphonic concerts during the past twenty years, can say that there has been any suppression of free speech in music. We have been treated to

carnivals of cacophony that have touched all of the perimeters of noise. These picnics of ugliness have been patiently heard by tolerant audiences, but the wisest and most experienced critics have noticed that, no matter how vociferously the radicals have bellowed their (Continued on Page 208)



Beethoven found inspiration everywhere in Vienna.



The perennial street singers, available for serenades to sweethearts, on birthdays, and for favorite airs any time at all.

ONCE WHEN I WAS VERY YOUNG I was out riding with my father. We were on a newly paved road in northern Wisconsin, and were heading south.

"Where would we land, Dad, if we kept on going?" I asked.

"Well," he replied, "if you'd keep going south, you'd probably get to Mexico."

Years later, when I had entered the field of music seriously, I was perfectly content that all great music was supposed to come from

France and Germany, and perhaps a little from Italy and Russia. Mexico just was not mentioned. However, at half past two in the afternoon of April 10th—with the year 1936 and the place Boston's bleak old Symphony Hall—all of this was changed.

Carlos Chavez stepped upon the stage. The imprint of vitality and positiveness that characterized his manner began to pour itself out in his music. The "Sinfonia Antígona" and the "Sinfonia India" were played. Here was music that in its subject matter contained something that the written music of the past had never recorded. The form and means of expression were in many instances unique. Few could find a solacing calm, but none could deny that Chavez in this

Down to Mexico

The Picturesque Music of Our Sister Republic on the South

By
Oliver Daniel

music unleashed a primitiveness and drive that were remarkable. Here were new sounds that pointed in a new direction. Here was a new and vital utterance to step into the field of contemporary music.

A Personality Unfolds

The Symphony Program Book contained a little biographical data, "Born near Mexico City, Mexico, June 13, 1899," and comments about Chavez and his work. More important was an excerpt from an article he had written. He explained many of his aims; his attempts to achieve emancipation from the tyrannical servitude to accepted classical procedures and at the same time an expression indigenous to Mexico. He spoke of the course inaugurated by the Department of Public Education in Free Composition. It was a course compared to the School of Sculpture, where the method of Direct Cutting was used. Here in the composition class direct composition was being practiced. Melodies were written in all diatonic modes and in the twelve tone scale. Instruments were there to play them. Composition jumped from the dead theoretical process to one of amazing vitality. No wonder Chavez's music had unprecedented freshness.

On that day my interest in Mexican music began. I was reminded of the radical attitude and type of instruction being given in America by Brendan Keenan. I wondered about the men Chavez had mentioned. What would be the effect of being trained under such revolutionary principles? What would be the result of music growing in this very different soil?

So I went for a ride and kept going south, till on a bright June morning I entered Mexico. From the rocky desert-like beginning, along the blue Sierra Madres into lands where orchids grow wild in jungle profusion, up and up into a lush



The Cathedral in Taxco



Side view of the Palace of Fine Arts, Mexico, D. F. Mexico

verdant world of mountains, up to nearly eight thousand feet and there to stay as one rolls over the Tropic of Cancer into the great valley of Mexico.

Nearly all of travel books describe this highland as a place of eternal springtime; and springtime it is. Contrasts are great. One sees paradoxes like the snowcapped Pico de Orizaba overlooking the Gardens of Cordoba where hibiscus, gardenias, camellias, exotic orchids, and more staple things, like bananas, papayas, palms, mangos, sugar and coffee, all grow. Deserts, pine covered slopes, rocky crags, flat, dank lowlands, and snow are almost on top of one another. One is amazed. One is overwhelmed by the extraordinary variety of this country. One is astounded by seeing people—happy people—living such primitive lives. Here are conditions of an almost Paleolithic civilization thriving simultaneously beside the most ultramodern samples of contemporary life, architecture, music, painting, and theories of education and government.

A Music of the Soil

What then is one to expect of the music? What variety can be encompassed in the term "indigenous influences"? To understand the present Mexican art, one must know something of the geographical, topographical, historical and archeological background. One must understand the ethnological mixing of Spanish and

Indian blood. One must go there. Mexico then explains itself.

On entering Mexico City one sees pasted on the sides of buildings, bridges, churches, street cars, and other odd places, large red lettered signs of "Chavez"—"Orchestra Sinfonico de Mexico."

The white marble Palacio de Bellas Artes, where the concerts are held, is a combination of Latin luxuriosness and modernism, that might well make Symphony patrons in the States stare with astonishment. It is a truly magnificent building. Designed by an Italian, it reminded me, despite its marble heft, of a frosted birthday cake—one of those many deckers with sugar columns and scroll figures. The very modern interior suggests the spaciousness of the best modern American movie houses such as Radio City.

The concert season is in the summer. Twelve pairs of concerts are given between June and September. They are held on Fridays at "21 o'clock", or 9.00 P. M. and on Sunday mornings at eleven. Added to this are twelve free concerts for workers and children. During the Symphonic Concerts the entire twenty-six hundred seats of the auditorium are filled, and standees crowd in before the concert is finished. Music is no stuffed bird here. There seem to be more men than women in the audience. It is a relief to think of music not kow-towing to social functions and art loving ladies. Mexicans cast no Gothic gloom about their arts. Applause is violent. To the horror of proper foreigners, disapproval is registered in equally certain terms, and compositions that are not liked are roundly hissed.

Air conditioning is not necessary, for the altitude keeps the weather much cooler than Chicago, Detroit or St. Louis; and, as these cities swelter, many of the more elegant Mexican ladies can be seen comfortably wearing furs on the cool July and August evenings. American tourists are easily recognized. Many seem to be ideally dressed for a campfire in the Rockies or a New England clambake, rather than for formal concert life. They come dressed in a way they would never appear for a symphony, in American or European cities.

Encouraging Home Music

Chavez has set a remarkable example during the past ten years by presenting the works of native composers. One is astonished at seeing lists of composers of which we are benignly unaware. Compositions in abundance, by Rolon, Ponce, Revueltas and Huizar, are played. Azala, Campa, Castro, Domiguez, Elias, Malabear, Mariscal, Marron, Mendoza, Meza, Pomar, Tello, Vazquez and Villanueva have likewise had their works performed.

After meeting Chavez, my admiration for him increased. He invited me to rehearsals of the Orchestra; he explained numerous questions about Mexican music, and introduced me to

many of the men who are making it something to reckon with. I met Ponce. Manuel Ponce, the man who had written "Estrellita", the former teacher of Chavez, and to whom credit is given for much of the development of present Mexican trends. His compositions are in a more romantic vein. He has written many characteristic Mexican songs, big works of orchestral scope, and many for guitar. He is important, too, as one of the foremost pianists and teachers of Mexico. His "Chapultepec" has been played by the Philadelphia Orchestra under Stokowski. An afternoon spent with Ponce, in his charming modern home near Chapultepec Park, was memorable. He literally sparkles with vivacity.

Jose Rolon was a student of Moskowski and Dukas. His earlier compositions seem far more European than Mexican. In his use of native dances, however, he contributes something distinctive to musical literature. Rolon is a splendid craftsman. His indigenous Jaliscan dances for piano solo are most interesting. They catch in their use of dissonant accompaniment that sensation of wrong

notes that the untrained native musicians so often give when playing their dance tunes. Here dissonance has a purpose different than that most frequently found in modern music.

Man and Music Accord

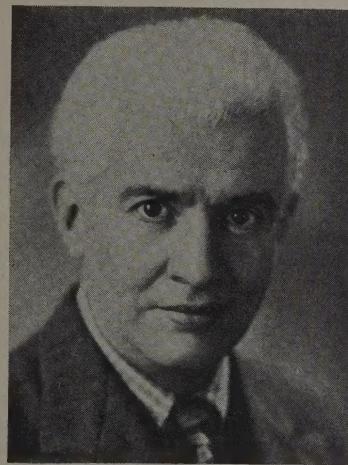
Silvestre Revueltas is a giant of a man. He is just big. Big features, big hands, big eyes, big head, big in general. This largeness applies to his musical stature, too. As I had been swept away by Chavez several years before, I was likewise by Revueltas, and had due realization that in this man and his music there was something that deserved the word great. He is as different from Chavez as the verdant Pujal differs from the ice tipped Popocatepetl. Both are decidedly different, yet both are unavoidably Mexican. Chavez is more direct, where Revueltas seems more contemplative. His sense of humor rolls in

his masterful orchestrations. He is not attempting to be nationally Mexican as a composer. He merely expresses himself, and with his own individuality he produces something freshly new for the musical world.

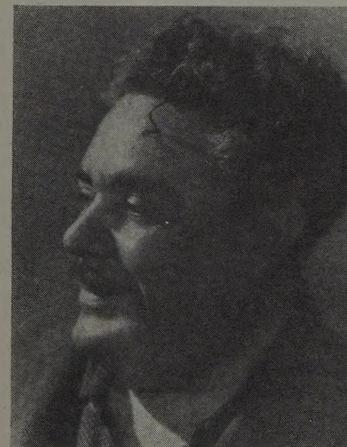
Revueltas

laughed when I showed him an excerpt from a new book on Mexico that had attempted to describe him

and his music. When he discussed his work and his manner of composing I was struck by the similarity of belief and procedure to that of the great composers of the past. The difference of time, and this age of ours, have, however, given his compositions a wholly



MANUEL PONCE



SILVESTRE REVUELTA

Music and Culture

new and different flavor. Still, behind them lie the same joys, griefs, woes, jokes and impulses that, for all of our technological advances and differences, remain the same. Revueltas is intensely human; his music is likewise. He is of the most modern school in the means of composition he employs. There are strong dissonances, melodies that seem completely unrelated running concurrently; tone clusters of as many as twenty-four notes (to be played by the forearms and elbows), atonality and multiple rhythms. With all of these modern devices, he has simple tunes that in some sections are as gaily naive as "Papa" Haydn. His work not only is outstanding among Mexican contributions, but it also stands among the most distinctive work



CARLOS CHAVEZ

of any composer of any nationality of our time.

The greatness of Revueltas is not limited at all by Mexican boundaries. He seems to write music with a Schubertian facility. He seems, too, to possess the Schubertian capacity of being neglected by a worldly fortune. Almost none of his compositions have been published. Americans have had an opportunity to hear his work in Paul Strand's magnificent Mexican movie "Redes" or "The Wave." In this picture Chavez collaborated in writing the scenario and Revueltas wrote the music.

I rode one morning to the movie studio, with Revueltas, when he went to see the filming of two more movies for which he will compose. One will (unless they change it) be called "The Night of the Mayas", the other "The Sign of Death." On another morning when I stopped to see him at his home on the top floor of a new modern apartment on the Doctor Velasco Street, I rather curiously peered into another apartment. There squatting on the floor, regarding me with superb candor, was a large grey goose. Now this has nothing really to do with Revueltas, or with Mexican music; but one never knows what will be found in Mexico.

And Other Personalities

Blas Galindo is one of whose "under twenty" men Chavez had spoken of. He, a pure Italian, has been reared musically under the impetus of this new Mexican national consciousness. He gave me one of his piano suites. The three movements, *Impression*, *Caricature de Valse*, and the *Jaliscenese* are interesting. The last, a bit like the *Jaliscenes* of Rolon (Continued on Page 198)

The Heart of The Blues

BLUES IS ONE OF THE OLDEST forms of music in the world. It is folk music of the purest type. It represents the full racial expression of the Negro, and its distinguishing characteristics are throwbacks to Africa. When I was a boy in my native Alabama, the doors of our schoolhouse were thrown open when spring came, and, along with the fresh breezes and the smell of earth and growing things, there drifted in a single fragment of song, intoned by a ploughman, at work. The fragment consisted solely of the words, "Aye-oo, Aye-oo, Ah wouldn't live in Cairo."

Even as a child, I thought about this. Why did the man sing as he did? Why would he not live in Cairo? Why did he repeat this fragment over and over? What did it mean to him? What lay behind those curious turns of tonality and rhythm? Thinking about things like that has been most of my life's work, with the result that I have evolved certain conclusions about the music of my race—music which has developed as the modern blues. Let us consider this development.

In its origin, modern blues music is the expression of the emotional life of a race. In the south of long ago, whenever a new man appeared for work in any of the laborers' gangs, he would be asked if he could sing. If he could, he got the job. The singing of these working men set the rhythm for the work, the pounding of hammers, the swinging of scythes; and the one who sang most lustily soon became strawboss. One man set the tune, and sang whatever sentiments lay closest to his heart. He would sing about steamboats, fast trains, "contrairy" mules, cruel overseers. If he had no home, he sang about that; if he found a home next day, he sang about needing money or being lonesome for his gal. But whatever he sang was personal, and then the others in the gang took up the melody, each fitting it with personal words of his own. If fifty men worked on the gang, the song had fifty verses, and the singing lasted all day through, easing the work, driving rhythm into it. By word of mouth, the songs of these humble, untrained musicians traveled from place to place, wherever the roving workers went, exactly as folksongs always have traveled, all over the world, as expressions of national soul life.

The Doleful Ditty

The son of a governor of Kentucky met his death as the result of an unfortunate love affair; and, within twenty-four hours, all the Negroes of the region were commenting on the tragedy in a song known as *Careless Love*. As the news traveled, the song traveled with it, and presently the tune of *Careless Love* was used to fit the words of any tragedy. These much used songs (*Frankie and Johnnie*; *John Henry*; and so on) became traditions. There were no theaters or movies in

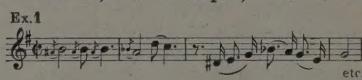
those days, and the humble working men satisfied their hunger for action and emotional release by elaborating these ballads of human life. None was written down; the singers themselves kept the songs alive, unconsciously stamp-

Joe Jacobs, the mere facts of the story could be reduced to four lines: *Joe Jacobs killed poor Carrie while she was ironing, gave himself up, and went to prison*. The Negro workman developed a full stanza from each fact.

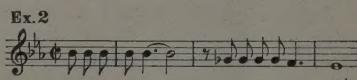
*You know Joe Jacobs,
Yes, I mean Joe Jacobs,
I mean Joe Jacobs,
Lawdy man!*

*He killed poor Carrie,
Killed poor Carrie,
Yes, killed poor Carrie,
etc.*

Thus the verse form sets the first distinguishing trait of blues. The second important characteristic is the curious, groping tonality, so clearly a throwback to Africa. We hear this "blue note" as a scooping, swooping, slurring tone. I have approximated it, for example, in *East St. Louis*,



as well as in *Beale Street Blues*,



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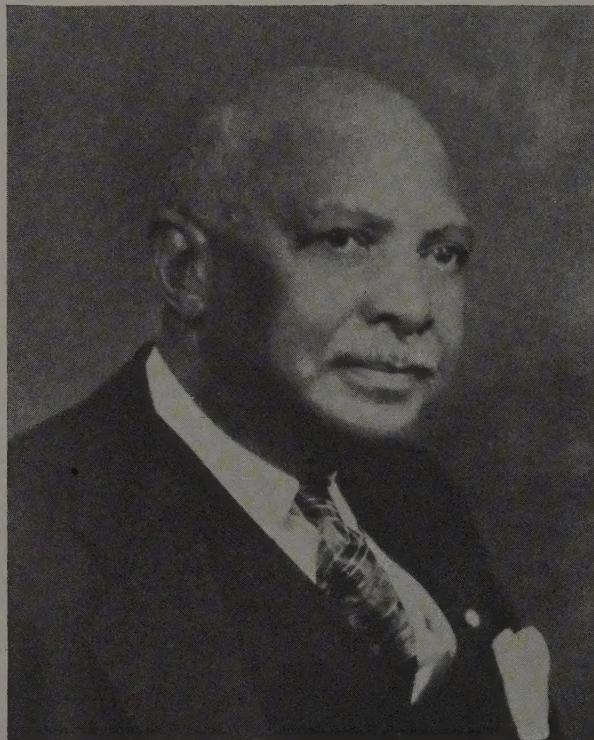
The slurring chromatics are, at best, an approximation of several principles:

1. Of a tonality found exclusively in the Negro voice.
2. Of the quarter tone scale of primitive Africa.
3. Of a deep-rooted racial groping for instinctive harmonies.

No modern voice or instrument can really reproduce the intervals of the primitive pentatonic scale; yet it remains the very heart of the blues. Its effect is rendered by chromatic slurs from one note to the next, holding the second note without releasing the harmonics of the first.

So far, there is nothing in the nature of folk themes or distinctive tonalities to indicate that the development of Negro music would lie along the lines of jazz. But Negro music is marked by other elements as well. The first of these is a marked, insistent syncopation. The second is the novel element of "filling in breaks." Take, for instance, the opening line of *Joe Turner*: "Tell me Joe Turner's come an' go-o-one."

Were a white man singing this, he would respect the rests in (*Continued on Page 193*)



W. C. HANDY

ing them with the hallmark of their race.

That is the origin of the blues. The characteristics of this form have always existed; they are distinctly Negro; and they are always the same. There are four distinctive structural elements that characterize blues. First, the stanza is built of three lines instead of four, yielding a strain of twelve measures instead of the conventional sixteen. Originally, these three lines were repetitive. The singers wanted their songs to last as long as possible, easing them through a day's hard toil; hence they dwelt on their emotions, repeated them, spun them out. In the ballad

Acccompanists Are Born, Not Made

By
Coenrad V. Bos

Internationally Distinguished
Acccompanist

A Conference Secured Expressly for THE ETUDE
By STEPHEN WEST

S THERE A FIELD and a career in accompanying?

After forty years of experience as accompanist, my answer is an emphatic "Yes"—but only on one condition. The accompanist must be fitted for his job, by temperament as well as training. If he comes to his work as a disappointed solo artist, he probably will be a dismal failure. Accompanying is not a second best niche to which to turn after all attempts at solo work have proven futile. It is an art in itself, requiring very special aptitudes, and opening the door upon very special service. In this sense, I like to say that accompanists are born not made.

At no time have I ever had the slightest desire to blossom forth as a solo pianist. My best fulfillment, personal as well as professional, has always come from assimilating my powers with those of another. Not everyone is able to be a great soloist; not everyone wants to be. When I was a child of ten, in my native town in Holland, it was found that I could read easily, transpose easily, and that I had a natural feeling for musical line and phrase. The foremost violin teacher in our town used to invite me to come to his house, on Sunday mornings, to read through the sonatas of Bach and Beethoven with him. At the Conservatory of Amsterdam, and later at the Berlin Hochschule, I earned my best marks in chamber music and accompanying. My teacher, Julius Roentgen (a cousin of the discoverer of the X-ray), was himself a distinguished accompanist, and demonstrated to me the joy to be had from ensemble work. Thus, from childhood on, my path was clearly marked before me. And that is something for which to be thankful. That man whose natural desires keep pace with his inborn gifts is lucky. If you long to become a

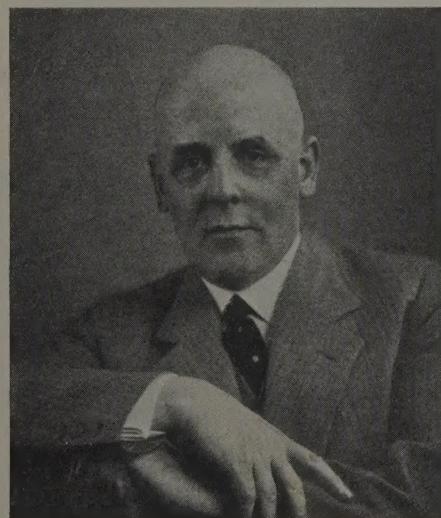
second Paderewski and something balks you, do not turn to accompanying with disappointment in your heart. But, if a careful probing of your aptitudes shows a natural inclination toward the sum total of musical building, accompanying will offer you a rich and interesting field.

A Choice of Activity

The accompanist must early decide whether he is better fitted to work with singers or instrumentalists. I have always been happier working with the voice. Though I have had the privilege of playing for Joachim, Sarasate, Kreisler, Casals, and David Popper, I found that something was lacking when the musical line was not completed by words and pictures. Vocal accompanying requires even greater skill and, for that reason, it is better paid. There are certain physical limitations in singing which put a greater responsibility upon the accompanist. For one thing, there is the ever present problem of breath control. The instrumentalist can build his phrases exactly as he conceives them; but the singer can attempt no phrase without due consideration of

his breath supply—which is in each case individual. Thus, the vocal accompanist must do more than play; he must work with the singer, feel with him, think with him, breathe with him, give him such support that the listening public is never aware of a breath problem. This ability to think and feel with another person is the chief requisite of the good accompanist.

He must master a great deal more, though. The serious accompanist must know languages. Besides his native English, he should be able to speak French and German, and should have at least a working knowledge of Italian. If he can



COENRAD V. BOS



Rose Bampton and Coenrad V. Bos at the Amsterdam Airport in Holland.

manage more, so much the better, but those are essential. He cannot help a singer to phrase unless he is thoroughly conversant with the language in which he sings. Indeed, the experienced accompanist is often called upon to suggest the correct phrasing to younger singers, who themselves do not know the language of their songs.

The accompanist must have a definite personality, which he brings into play at the same time that he subordinates himself to the singer. Inexperienced accompanists often think that this art of subordination lies in colorless, mouse-like playing. Nothing could be further from the truth. The singer is, of course, always more important than the accompanist; he always sets the pattern for each song. But the accompaniment is as vital to the complete tonal picture as the melody, and the accompanist should be conscious of that while he plays. He must subordinate himself in that he follows the singer (even where he does not agree); but, once the musical pattern has been set, he must put his whole fervor into building his share of it. He must dare to attack the piano, he must make it sound, he must draw life and warmth and color from it.

Supporting the Singer

There are certain problems for which the accompanist must be alert, in working with any singer. First comes the problem of support. The accompanist soon learns that the printed indications of *forte*, *piano*, and so on, are entirely relative. The *piano* of a robust Wagnerian baritone may be greater in volume than the *fortissimo* of a light *coloratura* soprano; and the accompanist must adjust himself to both. Thus, he may never decide upon volume values; and he never plays the same song twice in the same way.

Again, no matter how deep or big his voice, no singer has as much power in his lower range as in his upper. In playing a song like Schubert's *Aufenthalt*, the accompanist must make intelligent use of this fact. The opening notes present a marked drop in range, and the singer must give the effect of equal power in both tones. Vocally, he cannot do this. But the accompanist can help him to give (Continued on Page 210)

An Irishman The Grandfather of Russian Music

The Singular Story of John Field, Pianist and Composer

MICHAEL IVANOVITCH GLINKA, whose name, in recent years, has become familiar to the American public through numerous radio performances of his *Overture to "Russian and Ludmilla,"* is rightly considered as the father of Russian music. Before him, the musical art of his country was not only stagnant, it was nonexistent. Russia had remained musically undeveloped, in a creative way, and this despite the richness of her folk lore. There were no composers. No one visualized the treasures imbedded in the popular melodies familiar among the natives. Thus this wealth of material remained unused.

It was then that Glinka, with his operas, "A Life for the Tsar" and "Russian and Ludmilla," gave its start to national music. Perhaps, to the sophisticated listener of today, this music may sound somewhat primitive and almost elemental in its realization. Nevertheless it already contains, in embryonic form, all the characteristics which later on distinguished the works of the great "Five."

But the question arises: if Glinka taught the "Five," who taught Glinka? If Glinka was the father of Russian music, who was its grandfather?

Several months ago Victor Murdock, the genial and inimitable editor of the *Wichita Eagle*, expressed in no equivocal manner his admiration for his brother in Erin, John Field, and called attention of the musical world to the capital part which he played in Russia, the land of his adoption. Therefore, it seems fair to restore to this now unjustly neglected musician a credit which he most rightly deserves. All the more so when he is already remembered by the discriminating for his creation of the *nocturne* form, borrowed from him by Chopin twenty years later.

Parental Foresight

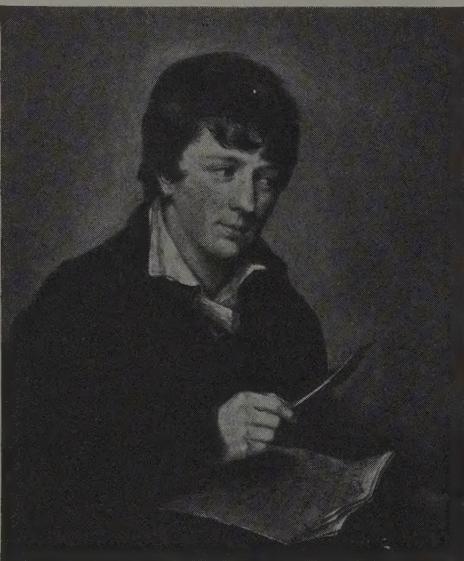
Field, a pure Irishman, was born in Dublin on the 26th of July, 1782. His grandfather was an organist and pianist, and his father a violinist in a theater orchestra. Soon he made his débüt in London. Haydn did not hesitate to predict a great future for the boy. Field's father, however, had a sense of the practical which made him consider a virtuoso career as lacking stability; so, in order to secure for his son a more permanent source of income, he asked Clementi if he would take him as an apprentice in his shop for piano making. In return for his work at the warehouse Field would receive regular instruction from the great teacher. The bargain was concluded, and it proved most satisfactory to all concerned.

At the age of seventeen, Field realized a splendid success, when he performed his first concerto with orchestral accompaniment. Clementi was back stage and, after a triple recall, an unusual occurrence at that time, he opened his arms to John and swore that whenever and

By
Evangeline Lehman
Distinguished
American Author and Composer

wherever his assistance might be needed, he would always be there.

Clementi held to his word. Two years later, three of Field's sonatas, his first works to reach publication, were printed in London at Clementi's expense. Then he took his student to Paris where he promoted him with sensational success. From Paris the pair went to Vienna and finally, toward the end of 1802, they arrived in St. Petersburg.



JOHN FIELD

Those who knew Russia before the revolution are always eloquent in their description of its extraordinary atmosphere, its easy life, its luxuries, the refinement of its aristocratic circles and its friendliness to everything connected with Art. "You cannot know the charm and the joy of living," they say, "if you did not know Russia as it was then." Then! And now there are, in Paris, many of them who have not seen their fatherland since many years. On Sunday morning, they gather along the Rue Daru, outside of the Russian church, and recall bygone days. The fairyland which they evoke was the Russia that Field knew, the Russia that appealed so intensely to him that he became intoxicated with the land and the people. When, after a few weeks, Clementi decided that his London students could no longer remain without his atten-

tion, he informed Field that the time had come to depart. For the first time, a cloud passed between the two devoted friends. "You will have to go back alone," Field said, "must stay here."

A Lavish Tsar's Capital

Soon it became obvious that this decision had been a wise one. There was something comparable between

the huge success which Field enjoyed in St. Petersburg and the triumph of Chopin in Paris several decades later. The salons of the nobility opened their doors wide before each, and their lessons were eagerly sought and paid for at high prices. In this respect, however, Field had struck the best "field." Society in St. Petersburg was regal in its ways, spent lavishly, and never discussed teaching prices, as extravagant as they might be. But in Paris conditions were quite different. There everything was more conservative, and a "high price" meant but a small fraction of the fabulous fees received by Field. Thus can be explained the sizable fortune which the latter amassed in a few years, and the relative poverty which pursued Chopin throughout his career.

Field, in Russia, rose to the rank of a popular idol. This pre-romantic looking young man, pale, tall and thin, clean shaven, with soft and expressive features, fair hair, an arched nose and something dreamily melancholy about his bearing was an authentic precursor of Chopin, physically as well as musically. But the resemblance stopped here. Whereas Chopin was supremely discreet, refined and measured in everything touching his mode of living, Field gave way to a regrettable leaning toward intemperance and dissipation. The patrons of the smart restaurants of the Nevsky Prospect were all his friends. Frequently he gave sumptuous banquets, and on such occasions it was not uncommon to see, in the ante-chamber of the gorgeously decorated dining room, a mountain of "zakouski" (*hors d'oeuvres*) numbering at least two hundred varieties.

It was at one of these parties that Field's notoriously irreligious feelings were delightfully challenged by a broad-minded and witty bishop who had bravely accepted an atheist's invitation. The guests were standing around the *zakouski* and enjoying them as a gastronomic prelude before entering the dining room for the meal proper. With their fingers, they pointed toward the *hors d'oeuvres* of their selection which a waiter promptly assembled on a platter and served. When the bishop came up a soft murmur spread around, "This time, surely, he is going to omit the *grace*." But the bishop, with a twinkle in his eye, turned to the waiter with "Let me see, I think I will have some of this—this—and that." Four of them. His hand moved as he spoke: up, down, right, and left. The sign of the cross, as in Russia.

Field, like Chopin, had horses and carriage and one of his favorite pastimes was to take long rides in it. But while (Continued on Page 204)

A Family Musical Museum

A Remarkable Swiss Group Which Has Attracted Wide Attention

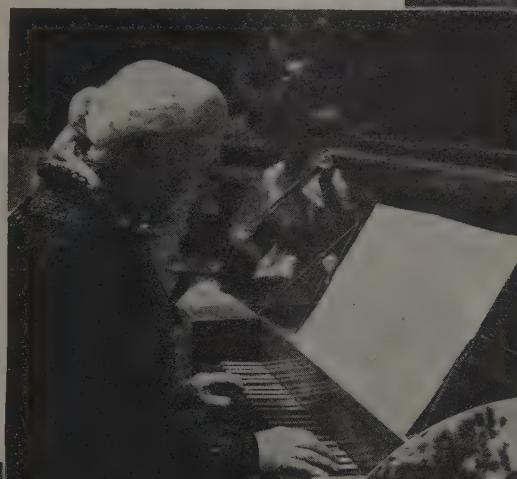
IN A FINE old mansion at Sierre, a tiny village near Geneva, resides the most musical family in Switzerland, the family Ernst, originally of Winterthur near Zurich, owners of one of the most remarkable collections of musical instruments in the country.

Music is the guiding star of the three generations of Ernsts. First of all there is the seventy-five-year-old grandmother, Mrs. Sophie Ernst, an artistic performer on many instruments and unsurpassed accompanist for family concerts. Her sons, Friedrich and Joachim, both carefully trained musicians, are enthusiastic collectors of ancient musical instruments, which they play with consummate skill. Mrs. Alice Ernst, the talented wife of Joachim, is equally at home with a viola or the fine 16th century organ which adorns the music room of the Ernst mansion. Last, but not least, there is Joachim Ernst, Jr., and he collaborates in all home concerts on a variety of wind instruments.

The Ernst collection of ancient musical instruments includes a contrabass lute; an Ethiopian bow harp, carved from the tusk of an elephant and covered with snakeskin; hunting horns; a



One of the Ernst brothers playing an ancient "Serpent," an instrument dating from the 17th century.



Members of the Ernst family with some of the interesting instruments in their collection.

Mrs. Ernst, Sr. accompanying on a spinet in the garden.



Joachim Ernst, Jr. plays the Post Horn in the music room.



Mrs. Alice Ernst playing a 16th century organ in the music room.



Mrs. Alice Ernst with an old viola da gamba.



The brothers Ernst checking up and tuning some of their instruments in the music room.

The Ernst family in the garden: Mrs. Ernst, Sr. with an Ethiopian Harp; one of her sons with a contrabass lute; the other with a so-called Trumscheit, and the grandson with a schofar.

viola d'amore; several exquisitely worked wind instruments known, on account of their shape, as serpents; a schofar; a spinet; the already mentioned 16th century organ; and others of unique interest. It is this truly amateur passion for music which, with a few notable exceptions, like the "American Society of the Ancient Instruments" and the "Orpheus Club" of Philadelphia, is too much lacking in American life.

New Records for Home Music Lovers

By
Peter Hugh Reed

WHEN WE FIRST HEARD Dimitri Shostakovich's "First Symphony" we recognized a young composer of marked talent. Here was music created by a Russian composer out of the new order, music of promise, which, although purely objective and synthetic in style and content, nevertheless marked a new talent in the musical world. Recently we heard the composer's "Fifth Symphony" (Victor set M-619), played by Stokowski and the Philadelphia Orchestra, a work that but enhances our earlier impressions and opinions of its composer. Of greater and more enduring force and substance than any previous music by its composer, that we have heard, this new symphony reveals Shostakovich as one of the greatest composers of the present century.

Stokowski's performance of this symphony is of a wholly devotional nature, and there is no question that the eminent American conductor is unalterably convinced of the vital qualities and plenary inspiration of this score. One has but to turn to his persuasive and eloquent reading of the noble *Largo*, a movement so subliminal and profoundly earnest that one is hard put to describe its full power in words; or to the fervent yet restrained opening movement, which immediately attests the maturity of the composer. Shostakovich's virtuosic brilliance is maturely set forth in the development section of the first movement and in the vigorous and powerful *finale*. This work is, by all odds, the most impressive symphonic recording of the past year.

In a quite different category is the *Ninth Symphony* (Unfinished) of Anton Bruckner (Victor set M-627). Bruckner has never received his due in America; there are those who have praised him and those who have ridiculed him, but few have truly understood him. It is not entirely fair to call him long-winded. Perhaps what is needed most in connection with Bruckner's music is a sense of proportion. In the ultimate appreciation of all art it is perhaps our sense of balance that is most necessary. There is in Bruckner more to be cherished than to be deplored; for there are wonderful pages in his long, uneven scores. Listening carefully we cannot refute how deep his feeling could be, how great a beauty he could bring to his music. As Lawrence Gilman wrote, "How blazing a splendor touches the pinnacles of certain towering movements of his." His "Ninth Symphony" was unquestionably his greatest, so the recording of it is most welcome. Its heroic first movement owns a compelling theme that cannot fail to stir, and its *Adagio* is, again in Gilman's words, "music of a valedictory tenderness, full of the

sense of reconciliation and appeasement, tranquil, not of this world: music that searches the very heart of beauty."

Fiedler and the Boston "Pops" Orchestra give a more vital performance of Beethoven's "Consecration of the House" Overture (Victor set M-618) than Weingartner recently did. Coupled with this work is a first recording of a volatile little piece of considerable charm and buoyance, the *Overture to "The Barber of Seville"*, by Paisiello, a work that was more popular in its day than Rossini's now familiar opera.

In selecting Mendelssohn's "Reformation Symphony" for recording (Columbia set M-391), Howard Barlow certainly departed from the beaten path. Those who are familiar with Mendelssohn's descriptive symphonies (the "Scotch" and the "Italian") will perhaps find this symphony less immediately persuasive, yet it deserves to be better known. Its program is largely religious, making good use of the so-called *Dresden Amen* motive, which Wagner later used in "Parsifal", and the familiar Lutheran chorale, *Ein feste Burg*.

Other symphonic recordings recently issued include: Stokowski's fervent reading of the luminous and deeply impressive *Magic Fire Music* from Wagner's "Die Walküre" (Victor disc 15800); Koussevitzky's polished and sparkling performance of Beethoven's "Second Symphony", which Victor has given a lucent and admirably clear recording (set M-625); Handel's "Concerto Grosso, No. 6, in G minor", played by Weingartner and the London Philharmonic Orchestra, in a manner related more to the modern concert hall than to the eighteenth century spirit of the music (Columbia set X-154); and the rousing and zestful recording of Auber's *Overture to "The Bronze Horse"* conducted by Constant Lambert (Victor disc 12511).

In the recording of Paderewski's "Concerto in A minor, for Piano and Orchestra", (Victor set M-614), it is the playing of Jesús Mariá Sanromá, the Puerto Rican pianist, that is most rewarding. The music is badly dated (1888), stemming from Rubinstein and the early Saint-Saëns. Sanromá does notable justice to this score, and his performance has been praised by the composer as being a consummate achievement. When Fritz Kreisler turns his attentions to a Mozart violin concerto, the results are bound to be inevitably both ingratiating and highly satisfying. Although this remains true

in his performance of the "Concerto No. 4, in D major", K. 218 (Victor set M-623), Kreisler however does not succeed in achieving the purity in his enunciation of detail that Szigeti does in his recording of this work. Ravel's "Concerto for Left Hand" (Victor set M-629) is a work of polished brilliance and poetic beauty, which the composer wrote out of sympathy for a pianist who had lost his right arm. Cortot plays this work with both technical and expressive artistry.

Ralph Kirkpatrick, the American harpsichordist, aided by a trio of strings, in Musicraft set 38, plays Johann Christian Bach's "Concerto in E-flat, Op. 7, No. 5". This is a particularly graceful and facile work, sounding, in its slow movement, a deeper note than any of the composer's music so far heard on records. The soloist's sensitive and searching performance shows us why Mozart was influenced by the composer. From the recording standpoint, this is one of the best things that Musicraft has done.

At the head of all chamber music recordings issued in recent months should be placed the performance of Ernest Bloch's "Quartet" (Columbia Set M-392). This is the greatest work of its composer, recorded to date. All the salient characteristics of Bloch—his ingenuity of design, his strong sense of instrumental coloring, and his emotional fervor and intensity—are here unforgettable revealed. The Stuyvesant String Quartet, an organization new to records, does itself and also the composer notable justice in the interpretation of this highly difficult work. Although the incomparable artistry of Casals's may at first incite our appreciation of his performances of Bach's "Unaccompanied Violoncello Suites, Nos. 2 and 3" (Victor set M-611), in the final analysis this will prove inseparable from Bach's music. Casals never has been more nobly and notably represented on records than in these two suites.

It was fitting that Victor placed Pizzetti's "Sonata for Piano and Violin" in its Connoisseur's Corner, for this searchingly expressive music is of a highly individual character, and its appeal belongs primarily to the connoisseur who does not always ask a musical work to be repeated too often. The work is masterfully performed by Yehudi and Hephzibah Menuhin, in Victor set M-615.

E. Power Biggs, playing the Baroque Organ of the Germanic Museum at Harvard, gives commendable performances of "Four Choral Preludes" of Bach and of two Christmas pieces of Daquin (Victor set M-616). In his interpretation of Handel's "Organ Concerto, No. 2" (Victor disc 15751), Biggs is hampered by the completely non-Handelian and strangely variant playing of the accompanying orchestra. It is not a balance of recording that is lacking here but a better coöordinated understanding of the music.

Among the best vocal records of the past year is the first to be made by Dorothy Maynor, the Negro soprano who was "discovered" this past summer by Dr. Koussevitzky. In her first recording the soprano chose to sing Schubert's *Ave Maria* and *Gretchen am Spinnrade* (Victor disc 15752). It is to her artistic credit that she has succeeded in making as fine a recording of the *Ave Maria* as exists. In fact, the expressive intensity of her singing in the second verse has never before been achieved on records. To the familiar song of Goethe's *Marguerite*, the soprano brings to her interpretation a naïve pathos rather than a note of tragedy, which is consistent with the simplicity of the character.

Victor, in its abridged version of Verdi's "Otello" (set M-620), releases the first recording of its kind to be (Continued on Page 199)

RECORDS

Moviedom Turns to Musical Pictures Again

METRO-GOLDWYN-MAYER ANNOUNCE an interesting score for their forthcoming production of "Florian; The Emperor's Stallion," the release date for which is as yet undetermined. Several sequences are to be filmed without spoken dialogue, their mood and meaning to be conveyed entirely by music. Straight musical accompaniments are familiar enough, but this type of treatment is not to be mere *obbligato*. MGM describes it as "a new form of expression on the screen," in which visual action plus the exactly fitting music will interpret the full significance of the scenes. It should be interesting to observe just how successfully music can supplant spoken words as a universal language.

"Florian," a dramatic romance, is based upon the novel by Felix Salten (author of "Bambi"), and set in Austria, against the colorful background of the World War and the fall of the Hapsburg dynasty. Its hero is Florian, one of the famous horses of Arabian and Andalusian stock known as "Lippizians," and bred by the Hapsburgs since the days when cavalry horses were rushed into a charge, bearing riders in suits of armor. This high bred strain of horses was never sold for exhibition purposes; an interesting fact about them is that they are black at birth, gradually changing color to become, at the age of four, gleaming white. Winfield Sheehan and his wife, Maria Jeritza, became the owners of Florian, an international champion named for the "hero" of the Salten story, together with three other Lippizians from the 422-year-old Spanish Riding Academy, in Vienna. In producing the Salten picture, his first for MGM, Mr. Sheehan carries out a long cherished desire to do honor to Florian.

Among the musical scenes of the picture is a montage sequence dealing with the assassination at Sarajevo, a similar presentation of the Armistice, and a typically Austrian village festival in which nobles of high rank dance with the peasants, in a traditional ceremonial. The pantomimed action is expressed by native folk songs. Themes of Brahms and Liszt are used in an Imperial Ball scene, which features the ballet of Irina Baronova, *premiere danseuse* of the Monte Carlo Ballet Russe. The score is the work of the Viennese composer, Franz Waxman. In explaining his selection of melodies, Mr. Waxman says:

"We have taken only the Austrian and Hungarian themes, avoiding the Germanic, since the spirit is entirely different, just as the spirit of American music differs from that of the Italian. Historically, Austria was for centuries separated from the Prussians; hence, the wide difference in the spirit of the music of the two countries, which continues to the present day. Musically,



Robert Young and Helen Gilbert in a scene from the new musical film "Florian."

military band arrangement, while popular music includes *To You, My Austria*, by von Suppé, as well as folk songs by Strauss and Lanner. In the festival scenes, a "Schrammels" band, as it is called in Austria, plays popular Viennese airs. These little bands, of peasant musicians, include two violins, an accordion, and a guitar. Native cymbalons and zithers also figure in Mr. Waxman's score; and the orchestral sequences make partial use, at least, of the Strauss idiosyncrasy of stressing strings and subduing brasses. Edwin L. Marin directs a cast which includes Robert Young, Helen Gilbert, and Charles Coburn.

Other forthcoming productions from the MGM studios include "New Moon," adapted for the screen from the Sigmund Romberg operetta of the same name, and starring Jeanette MacDonald and Nelson Eddy. The same studios are also projecting two films to be devoted to the life of Thomas A. Edison. The first, "Young Tom Edison," in which Mickey Rooney is to play the title part, deals with the childhood of the great inventor, in Port Huron, Michigan—when only his mother and his sister understood the boy, and when his complete absorption in scientific experimentation (as well as frequent trips to the woodshed, in company with an irate

By
Donald Martin

they have nothing in common. We are clinging entirely to the Austrian side."

For the Sarajevo montage, Mr. Waxman uses a fantasy based on the famous *Rakoczy March*, employed by Berlioz, in "The Damnation of Faust," as well as by Liszt in his *Fifteenth Rhapsody*. Kreisler's *Caprice Viennese* is used as the theme for the birth of the colt, at the beginning of the picture. The imperial review of the Lippizian horses is "dialogued" by Chopin's *Polo-naise in A-Major*, in full military

and bewildered father) earned him the reputation of being "addled." The second film is to be called "Thomas Edison The Man," and will star Spencer Tracy. Although advance information on the release dates and high lights of the Edison pictures are scarce, at this writing, it is not improbable that numerous sequences of the later film will deal with the invention of the phonograph. The pictures are to be released in prompt enough succession to create added interest in the continuity. Such a step in quasi serialized pictorial biography should prove a worthy tribute to the man who gave the world both light and music.

Paramount's forthcoming "The Road to Singapore" promises to be a fast moving, adventurous, rough and tumble, on the lighter side, starring Bing Crosby, Bob Hope, and Dorothy Lamour, all of whom have won fame via the air waves, and who are here appearing in their first picture together. In addition to solo songs, Crosby and Miss Lamour will sing a duet, and the three stars



A scene from "The Blue Bird," featuring Shirley Temple as Mytyl.

will combine their vocal efforts in a ditty called *When The Sweet Potato Piper Plays*. This thought provoking title is clarified by the fact that ocarinas are used, the ocarina being one of those musical sweet potatoes.

To the gratification of the Crosby enthusiasts, that star is assigned four songs and two or three reprises. The picture is directed by Victor Schertzinger, who sets something of a record by supplementing his straight directorial duties by composing two of (Continued on Page 207)

MUSICAL FILMS

Metropolitan Opera Auditions of the Air

ON SUNDAY, MARCH 24, the fifth season of Metropolitan Opera Auditions of the Air will be brought to a close when, at 5:30 P. M., EST., and over the Blue Network of the National Broadcasting Company, the names of the two or more young singers who will receive Metropolitan Opera contracts will be announced.

Since the Metropolitan Auditions were first brought to the air in 1935, under the sponsorship of the Sherwin-Williams Company, a total of fourteen young singers has entered the Metropolitan by way of radio. At least twenty-five to thirty others, though failing to pass their entrance examinations for the world's finest lyric theater, have gone on to other opera companies, or to theater, radio and concert engagements.

More important still, the Sherwin-Williams program has torn away the veil of secrecy which for generations shrouded auditions at the Metropolitan. Applicants, formerly judged behind locked doors, are now heard by a Sunday afternoon audience of millions, and any singer who believes he is operatic material may secure a hearing by writing to Metropolitan Opera Auditions of the Air, 230 Park Avenue, New York City.

Opera aspirants heard over NBC are chosen in preliminary auditions before a committee headed by Edward Johnson, General Manager of the Metropolitan Opera Company; and including Edward Ziegler, Assistant Manager, and Earl Lewis, Treasurer of the Metropolitan; Dr. John Erskine, President of the Juilliard Graduate School; and Wilfred Pelletier, Metropolitan conductor. Survivors of the preliminary audition are heard on the Sunday afternoon broadcasts, and from these semifinalists are selected by the judges.

An unsuccessful audition by no means bars the applicant from a future tryout. Except in unusual cases, the board will not hear any singer more than once per season; but he is cordially invited to return the following year. Many singers have made annual appearances before the board, which watches with keen interest each young applicant's vocal and artistic development.

Sometimes a singer who has made a good impression in the preliminary audition will "blow up" when he goes on the air—hence the value of the broadcast as a double check. Old hands still chuckle over the singer who got "mike fright" and skipped fourteen measures.

The idea of holding open forum auditions for the Metropolitan originated with Jack Warwick, of the Warwick and Legler advertising agency. He reasoned that the opera company was letting a lot of talent slip through its fingers, simply because of the tradition that singers only came to the Metropolitan after a successful career abroad. Warwick thought that a voice is a voice,



ANNMARY DICKEY

Winner of the Fourth Series (1939) Metropolitan Opera Auditions of the Air. Miss Dickey is a soprano and her home is in Decatur, Illinois.

to an operatic career.

JOHN BRIGGS

Radio Chatter, Past and Future

For the year past, Music held the center of the Radio stage. With Dame War having made a radio début in Europe, programs originating in the United States took on a new significance, till a survey of those of our two major networks tends to show that for 1939 we were the most musically active and appreciative nation on the globe.

The NBC-Symphony Orchestra made its bow as a full time unit. Gian-Carlo Menotti's radio opera, "The Old Maid and the Burglar," had its world première over the combined NBC networks. Chamber music had its exponents in the American Art Quartet and the Primrose Quartet; and the inimitable Arturo Toscanini was again with us.

The Columbia Broadcasting System offered its

Radio in the Musical World

Edited by

Alfred Lindsay Morgan

with or without a sheaf of European press notices, and that, given the vocal equipment, America's future prima donnas could learn stage deportment in this country just as well as on the Continent.

That first year, the Metropolitan took from the Auditions not one, but five young singers. Most of the winners in this and succeeding years have now advanced so far in the company that Manager Johnson recently declared that more young singers are definitely needed to take their places.

The quality of auditions applicants is improving continuously, the Board believes. This is attributed to two things. First, the general level of teaching and coaching in the United States has risen steadily in recent years. Second, the auditions can never be better than the people who sing on them. Each season, better and better singers have been attracted to the auditions, because the record shows that the Metropolitan Opera Auditions of the Air represent not a stunt but a legitimate introduc-

popular Symphony Orchestra under Howard Barlow, and with this invited twenty American composers to prepare works for its programs; and to these was added a commission to Vittorio Giannini for his second radio opera, "Blennenhassett."

Other highlight events included the programs of the League of Composers with three especially written works for radio performance. The New York Philharmonic-Symphony Orchestra completed its ninth season over the air; the Dorian String Quartet interpreted a notable cycle of American chamber compositions; and the Indianapolis Symphony Orchestra set a new pace with one American composition on each of its programs.

Folk Music on the Air

There is a widespread and growing appreciation of the richness of American folk music; and it is significant that not only recorders but radio authorities have been recently turning their attention to its dissemination. One of the most significant contributions of radio during the past fall and winter has been a series of folk music programs by the Columbia Broadcasting System in its American School of the Air broadcasts on Tuesdays (9:15 to 9:45 A. M., EST—consult your newspaper for hours of Western rebroadcasts). The purpose of this series has been to chart the main outlines of American folk song and to indicate the part it has played in the life of the people and the growth of America. Alan Lomax, one of the foremost authorities on folk music in this country, has been in charge of these programs, and much of the material has been broadcast by Mr. Lomax from its own environment. For example, in his program of January 9th, he presented several old fiddlers from the mountain country of southwestern Virginia, through WDBJ at Roanoke.

Folk music in this country was derived from British, African and European traditions. People coming from other lands brought their traditional tunes with them, but since few had the music written down, it took on new forms of expression. In many cases old songs found completely new musical settings. The Negro slaves, the Appalachian mountaineers, the cowboys, the Northwestern lumbermen, and the Mississippi Valley jazz blowers—all of these groups have contributed to American folk music.

Teachers in schools and colleges throughout the country hardly need to be reminded of these broadcasts or their worth, but also people outside of schools should be made cognizant of them. On March 5th, the "Folk Music of America" program will feature three famous old railroad ballads—John Henry, Casey Jones, and The Wreck of the Old '97. (Continued on Page 209)

RADIO

The Etude Music Lover's Bookshelf

POE MUSIC

A BIOGRAPHICAL study of the music that has been written to the poems of the man of whom Claude Debussy wrote, "Edgar Allan Poe had the most original imagination in the world; he struck an entirely new note. I shall have to find its equivalent in music," has just come to your reviewer's desk from the Johns Hopkins Press of Baltimore. Coming from a university press, it has the earmarks of a treatise presented in preparation for a postgraduate honor. Much extremely useful research is being done by young and brilliant minds in our universities, and in many instances the institution requires that the student shall put his findings into print. While many of the productions are of permanent usefulness, others are so absurd in subject and matter that they outclass the work of our most lively humorists. Titles appearing in commencement programs are often a providential release from the academic ennui of a bore-some occasion. Here are a few titles that we have noticed: "The Mating Instinct of Canaries in Captivity," "The Economics of the Dirt Eaters of the South East," "A Study of Pullman Dining Cars," and "The World Wide Popularity of Mickey Mouse."

Here, however, we have no work of a troubled amateur student, but that of a seasoned writer who has gone after her subject with the technic of a trained scholar. Miss Evans adds a permanent work to the annals of American research.

It is reported that Poe played the flute (possibly the Piano). There is no evidence that he was in any sense a trained musician. There are reports that Poe influenced Chopin, especially in his *Etude in E major, Op. 10, No. 3*; but this has been disproved, because the poem was not published until a year after the death of Chopin.

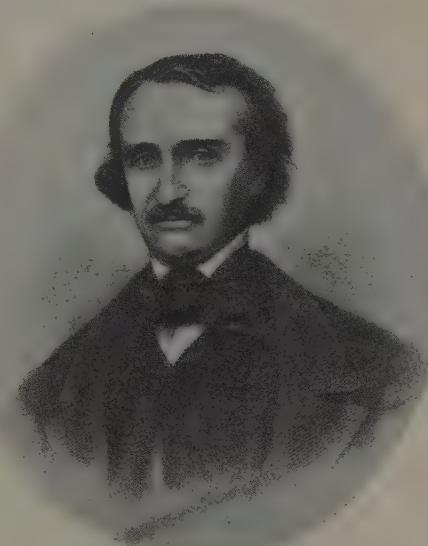
The poem most frequently set by composers is, of course, the morbid "Annabel Lee;" next comes "Eldorado." "The Raven" has been set a number of times as a declamation. The greatest setting of "The Bells" is Rachmanoff's "Choral Symphony."

In her biographical list of settings of texts, Miss Evans includes over one hundred and forty works. "Annabel Lee," alone has been set thirty-two times, including the names of such composers as Michael William Balfe, Josef Holbrooke, Ernest Richard Kroeger, and John Philip Sousa. The names of other noted composers who have been influenced by Poe is the most fragrant testimony to his incomparable word dreams. They include Rachmanoff, Louis F. Gottschalk, Franz Bornschein, Claude Debussy, Charles Martin Loeffler, Oscar Sonneck, Bruno Huhn, Edgar Stillman Kelley, Nicola A. Montani, Daniel Protheroe, Charles Sanford Skilton, Edward Burlingame Hill, Harvey Gaul, Lazare Saminsky, Cyril Scott, Nikolai Tcherepnin, Arthur Bergh, Robert Braine, Max Heinrich, Bertram Shapleigh, James P. Dunn, Cecil Forsyth, Florent Schmitt, Clarence Lucas, Arthur Somervell, Dudley Buck, Arthur Foote, and Arthur Sullivan. Thus it becomes evident that Poe, like Heine, Goethe and a few other writers, influenced a surprisingly large number of musicians. Poe, however, turned out no lyrics which have been united with music in such a way that they have been widely accepted by a

By

B. MEREDITH CADMAN

very large number of people. He has no *Du Bist Wie Eine Blume*, no *Lorelei*, no *Widmung*. It is a well known fact that neither a poem nor a musical setting alone makes a successful song. It is the mystic marriage of certain words with certain music. *Du Bist Wie Eine Blume*, for instance, has had some hundreds of settings, although only two (those of Rubinstein and Liszt) have ever become popular. Of the thirty-two settings of "Annabel Lee," none is heard except on rare occasions; and while Poe's influence in music was very important, none of his works have coalesced



EDGAR ALLAN POE

with tones so as to make regular program fare. "Music and Edgar Allan Poe"
Author: May Garretson Evans
Pages: 97
Price: \$1.75
Publisher: The Johns Hopkins Press

THE CHAMBER MUSIC OF BEETHOVEN AND BRAHMS

One of the most significant evidences of the serious progress of musical ability, as well as of the elevation of musical taste, in America, is that a foremost American firm, hitherto known chiefly for its large catalog of literary works, should bring out two volumes, in economical album form, one devoted to a selection of the



Any book listed in this department may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus the slight charge for mail delivery.

principal chamber works of Beethoven and the other to similar compositions of Brahms. On each page there are four reproductions in small score (no piano rearrangements are included). That is, the parts for the various participating instruments, first violin, second violin, viola, violoncello, and others that may be added, are given in full, precisely as in the expensive scores, but in reduced but legible size. Thus it is possible in the Beethoven volume to include thirty-three master compositions, each one of which, in its original form, would have cost far more than all this compilation. In this new album they are all there at a cost of ten cents per work. The Beethoven volume includes seventeen quartets for strings; one quintet for strings; one quintet for piano and wind instruments; one quartet for piano and strings; one septet for woodwind instruments; one octet for wind instruments; seven trios for piano and strings; one serenade for flute and strings; and three trios for strings. Surely this is a treasure trove for the lover of chamber music. The Brahms volume includes seventeen compositions; including three string quartets; two string sextets; three quartets for piano and strings; one quintet for piano and strings; one sextet for strings; one trio for horn and strings; one trio for piano and strings; one trio for clarinet and strings. These do not embrace all the chamber music works of the two mighty musical minds represented, but they do include the ones most in demand. Beethoven, for instance, wrote nineteen other works of chamber music calibre. Brahms, however, wrote only seven more works which might be classed as chamber music. The possessor of these volumes has, therefore, by far the larger part of the chamber music compositions of both of these masters.

Much of Beethoven's Olympian genius went into chamber music. Fond as he was of the full score of the orchestra, he evidently realized that the addition of other instruments contributed color rather than content to a musical thought. It would have been a very easy matter for him to convert many of these works into symphonic scores, had he chosen so to do. Nevertheless, his sense of propriety was so magnificently balanced that he realized that his thought was best conveyed in the more concentrated treatment.

The compositions in (Continued on Page 205)

BOOKS

How Much Musical Talent Has My Child?

By
Dr. Raleigh M. Drake

Professor of Psychology at
Wesleyan College, Macon, Georgia

A Musical Intelligence Test for Children which any musical mother may give at home

This article was prepared for The Etude by Dr. Drake, in response to a number of inquiries of those who wished to give sincere, proven, scientific tests for musical talent. It is very hard to approach a subject like this without the use of certain technical terminology, but we are sure that our readers who are interested can make up their own tests from this article, after a little study of the main principles. The term "percentile," which Dr. Drake uses, is merely a word designating or pertaining to "any of the necessary points which divide a series of quantities or values arranged in order of magnitude into one hundred equal groups." In other words, it gives the percentage of ability discovered by the tests. These tests are about as simple as any such trials can be made.—EDITOR'S NOTE

IN THE SO-CALLED TOOL SUBJECTS, reading, writing, arithmetic, we have certain minimum standards which are considered necessary for meeting the ordinary needs of modern living. As far as music is concerned no such standards have been established, nor are they likely to be for a long time, so it becomes an individual matter to be decided by every parent on the basis of what meager information he can muster from any source available.

The amount of musical training, as such, which will yield the maximum return for the time and money invested varies quite directly with the amount of talent possessed by the child. The child who is very talented, say among the high five percent of the normal population, should receive far more musical education than another child who ranks among the lowest five percent of the population with respect to musical talent. This relationship is particularly true with music, as compared to other educational pursuits or vocational endeavors, because, more than any other achievement, the final accomplishment depends largely upon an inherent ear-mindedness, which, if present, can be developed by training, but, if absent, never can be compensated by training. This is quite generally recognized by parents, which no doubt leads them to ask about the specific amount of talent their own children may possess. Knowing that accomplishment depends upon talent makes it

highly desirable to determine the extent of this talent, in advance of the long period of training generally required; for to invest in the arduousness of such a pursuit, only to discover that talent is lacking, is not only discouraging but also wasteful of energy as well as money.

One young and ambitious singer spent sixty thousand dollars of her parents' money on a musical career which never materialized. This money, or at least a portion of it, could have been more profitably invested in some other form of education, or even in an annuity. On the other hand, many children who might profit enormously from a musical training are never given the opportunity.

There is no better symptom of musicality in a child than the spontaneous singing or playing of some selection by ear (not necessarily absolute pitch). This ear-mindedness has been characteristic of practically all the great musicians of whom we have accurate records; and it was almost universally manifested at an early age, certainly by the age of ten. Evidences of pleasure derived from listening to music, or a desire to hear it, are indicative of more than average ability. Such signs are valuable but do not give a measure of the degree of talent possessed by a particular child as compared to other children of the same age, which is necessary for the accurate appraisal of any mental ability. The following test has been devised for

this purpose and if properly administered will give a very satisfactory estimate of the amount of innate musical endowment in the individual.

The purpose of the test is simply to measure memory for an initially given melody, by asking the child to identify certain changes of time, key, or notes which may be introduced in the altered melodic pattern.

The test can be best understood by illustrating it with a piece familiar to almost all, *America*. Play the first two measures as written,



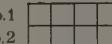
and then show the child how Ex. 2 differs from it.



He should recognize that the time has been changed and then be told to put "T", for a change of time, in the first square of Practice Exercise No. 1.

Illus. 1

Practice exercise No. 1
Practice exercise No. 2



Then, without playing Ex. 1 again, unless absolutely necessary, play Ex. 3,



and explain that this is a change of key; and "K", for key change, should be placed in the second square. Then play Ex. 4,

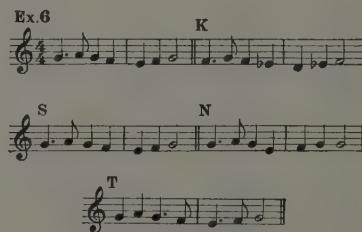


making sure that the child understands that a note has been changed, so that "N" is to be placed in the third square. Finally, the melody is played again, exactly like the original, thus,



and "S" is recorded in the last square because this melody is the same as the first one played. The child is now familiar with the four possible answers: T, for time change; K, for key change; N, for note change; S, for same, or no change. All comparisons are made to the original melody which is supposed to be played once only.

Another example should make the test procedure clear. Play the following melody once only, followed by the four comparisons, pausing long enough after each for the child to record his answer in the squares of "Practice exercise No. 2."



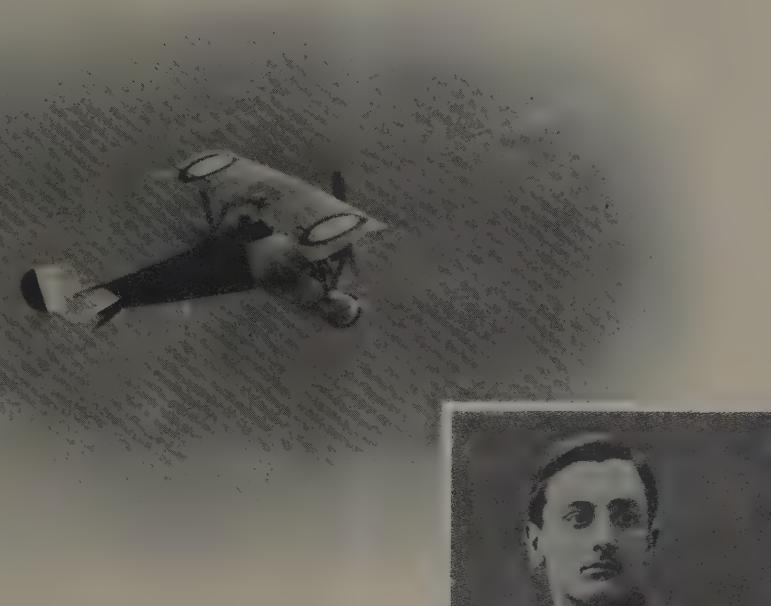
If the child understands thoroughly what is to be done, he is ready for the test proper. If not, more examples should be given from familiar tunes, of time change, key change, note change, or the identical original melody. It must be understood that in (Continued on Page 206)

Music—An Avocation for Men

A Soldier Talks to Boys About Men and Music

By
Leo A. Smith

Formerly First Lieutenant,
135th Aero Squadron, A.E.F.



Somewhere over the "front" of 1914-18



CAPTAIN GEORGES GUYNEMER
The aviation idol of France

THE WAR WAS OVER. I had returned from France early in January, 1919. The battle for a job was now on. Someone had my old position. I had been looking for a situation, but, weary of two weeks of walking, had decided to treat myself to a day of music at home before again starting out in search of work. There is nothing like music to allay fatigue of muscle and of mind.

I started through my catalog of victrola records at nine o'clock and at about four in the afternoon had come to the last selection—a work of Chopin played by Paderewski—when my mother stole into the room.

"I wish I could play the piano or some other instrument," I said to her as I put away the last disc.

"Well, you had your chance," she replied.

"When?" I asked.

"Don't you remember?" she continued. "When you were about ten years of age. I asked you many times if you would take piano lessons."

"Yes?"

"And invariably you replied, 'Only sissies take music lessons,' so I decided not to force you."

I did have a faint recollection of turning down that proposition. Let my sisters play. I would listen. I had always been allowed to follow what was considered my natural bent. But a young man who would spend over \$500 in two years for classical, operatic and instrumental records, must have had some inclination for music, even though he did not suspect it—even though, as a boy, he thought music lessons were only for sissies."

Boys haven't changed one iota since I was ten years of age. I know that in this country of over 120,000,000 people, some fathers and mothers are this very day urging their sons to study music. I know also that some of them are meeting with the same response I gave my mother, "Only sissies take music lessons." It is my hope that this article will help many mothers to refute this boyish argument and possibly produce an American genius whose life otherwise might become mediocre, purposeless, or even thwarted. There is real tragedy stored up in that thought. "Only sissies take music lessons."

The Brave Who Loved Music

But in the years between—and in particular the year I spent in France with both a French Escadrille and an American Squadron, I learned that "brave men take music lessons."

Was Guynemer, the aviation idol of France a sissy? Are Clement, the pre-war French tenor of the Metropolitan, Albert Spalding and Irving Berlin sissies? Is Paderewski, who became premier of Poland, a sissy?

A few months ago, I sat listening to the radio. I was surprised to hear the announcer say that "the guest artist, Major John Warner, Chief of

The author of this article is a successful advertising manager in the East, who wants to make known to young men that music study is anything but a work confined to "sissies". The fact that many men of the so-called "big fisted" type have made music an avocation gives the lie to those who imagine that music is effeminate. The late Charles M. Schwab, the steel king, was actually a music teacher in his earlier years. Philadelphia's Jack O'Brien, well known pugilist, is a violinist, as is the prominent sports promoter, Ray Fabiani, who for several seasons played first violin in the orchestra of the Chicago Opera Company. Many famous athletes have been musical enthusiasts.—Editor's Note.

the New York State Police, is as well known to the concert stage of Europe as he is to the people of New York." Major Warner then played a Bach concerto which left no doubt upon that point. A young musical recalcitrant could hardly call Major Warner a "sissy".

The French Squadron to which I was assigned was a very valiant one. It had fought through Verdun and the Chemin des Dames and twice had been sent to the Italian front. It had moved to a field near Belfort the day I joined it and the officers had a phonograph but had not unpacked it. Nor would they. They expected to be moved again to Italy where we would "fight in the day time and listen to the opera at night." Why unpack the phonograph when you must re-pack it the next day? But I insisted that my soul craved music. No orders came to go to Italy and I had my way.

How I feasted on those few operatic records. Before flying over to the Rhine River on an afternoon reconnaissance, I would listen to Tito Ruffo singing *Largo Al Factotum* from the "Barber of Seville." I wore that record out. It buoyed me up for the perilous work of the day. Then there were French love songs and operatic selections by Clement, the great French tenor. Those officers seemed to have many of Clement's renditions. Later, I think I guessed the reason why, beyond, of course, the charm of his voice.

As we flew upward in that sector, to the south of us rose the snow-capped Alps in all their majesty; cold as Greenland's icy cap in the bright morning sun, warm with a salmon glow as the sun reddened at eventide. And south of that mountain barrier, Tito Ruffo, greatest baritone of his day, whose record I was wearing out, was flying with the Italian aviation. Certainly

Ruffo was no "sissy." And south of those mountains, young Ezio Pinza, probably today's greatest basso, was serving in the artillery.

By this time, Guynemer had been killed and a book published on his life. It was, of course, in French, and I could not read the language very well, but they told me that this lad, who was fighting off the ravages of tuberculosis and was rejected for miliary service, had spent his savings which he earned as a pianist in a night club, to learn to fly and die for France. Fonck was the greatest French ace, but Guynemer will always be the greatest hero of France. He could play the piano, but he was no "sissy"—not Guynemer. He is a symbol of courage and will ever be—the triumph of mind over physical handicaps.

Uncle Sam's Musical Heroes

While I was with the French, I met some American aviators who were stationed about fifty kilometers from our field. They were with the 99th Squadron, which was commanded by the famous American athlete, "Ted" Meredith. They told me that Albert Spalding, the noted American violinist, was a member of their squadron. I envied them as I understood Spalding had a violin with him.

On the Fourth of July, we held a celebration at Massevaux, in Alsace, in that part of Germany which the French had captured. There were three very good opera singers there. Those Frenchmen were not "sissies." They had wound stripes on their arms.

Up with the American Squadrons around St. Mihiel, an observation team—Lieutenants Erwin and Beaucom—were making a great name for themselves. They brought down, before the War was over, nine enemy planes, which was a remarkable feat for an observation team as they fought only to protect themselves.

One, I forget which, was a concert pianist. Erwin, a few years ago, in trying to find a lost plane between California and Hawaii, was himself lost in the rescue mission. Neither man was a "sissy."

In my own squadron, the 135th, first Liberty-motored outfit, Lieutenants Sheets and Nathan, two of the bravest fliers at the front, kept us cheered up with music. Both played the piano.

I had been wounded and shot down before the Battle of St. Mihiel. After being discharged from the hospital, as I was still unable to fly, I was placed on the staff of Colonel W. E. Kilner, chief of training of aviation in the A. E. F. and now Assistant Chief of Air Service, U. S. Army. This gave me a chance to attend the concerts and opera in Tours. Though I have forgotten his name, I remember an Italian, the leading tenor of the opera at Monte Carlo, in a concert. He sat at a piano and played his own accompaniments. That was strange, but the French did not mind. They knew he could not stand very well on a cork leg. He, too, had tasted of a foolish War.

The Warfare O'er

The conflict over, Colonel Kilner and several of his staff, I among them, were on our way from Tours to Bordeaux, there to embark for the United States. Among that party was Captain John B. Stetson, later Ambassador to Poland. The Colonel had asked us about our civilian occupations. The Captain had stated that he had been trained to become an archaeologist but had become a manufacturer instead.

The Colonel then said that he had been trained to become a concert violinist.

"What changed you?" asked Captain Stetson.

"Well," said the Colonel, "I was walking down the street one day with my violin case under my arm when a boy in my gang yelled, 'Say, you're cut out to be a prize fighter and not a violinist!'" He didn't dare shout "sissy."

The Colonel, who was a man of powerful physique, said he stopped dead in his tracks and looked himself over. He decided then and there that he was destined for something else besides being a concert violinist. True, he did not become a prize fighter. He thought of a career as an Army Officer and entered West Point. He was, when the War ended, only twenty-nine years of age. Because he was one of the first Army men to fly, he was a "military aviator." There are only a few with this classification.

His boy friend's remark had changed a career. It was a variation of "Only sissies take music

How the Oratorio Began

Filippo Neri was a little Florentine boy born in 1515. He was very pious, and when, in 1551, he was made a priest, he gave much of his attention to children, whom he loved dearly. His lectures were given in the oratory of the old church of San Girolamo, and in 1564 he founded a society which he called the Society of the Oratorio, because it met in the oratory of the church—a small chapel for private prayers. The composer Animuccia wrote a series of "Laudi" as musical illustrations for Neri's lectures. These were the germs of the modern oratorio. Neri also was a musician. His successor, as conductor for the society, was no less than Palestrina. Cavalieri's service, "La Rappresentazione di Anima e di Corpo (The Representation of Soul and Body)," possibly the first oratorio, was performed at San Girolamo in 1600, five years after the death of Filippo Neri. Neri was canonized in 1662.

lessons." While the Colonel kept on with his music, for sheer love of it, he never became known to fame in the music world. Yet I think he would have, only for that remark. He told us that he had found a violin in a second-hand shop in Paris that he knew, and paid only five hundred dollars for it, which was a bargain. I think, knowing he was not extravagant, that he must have been an excellent musician or he would not have paid that amount. I can vouch for the fact that the Colonel was no "sissy."

We had sent a Captain Lyons ahead to Bordeaux to make arrangements for staying at a hotel—an extra privilege from the commander of the Bordeaux area. Lyons said that when he arrived at the Commanding General's office and asked for this privilege, two Majors inspected his credentials.

"Kilner?" said one major to the other, "Why, say 'Bob,' don't you remember Kilner at the 'Point'—the fellow who could make a violin talk?" Major "Bob" replied that he did and that Kilner was really a great artist.

And Other Memories

While Captain Lyons was telling me this story in the lobby of the Hotel Metropole in Bordeaux, I was watching a very devoted couple sitting

nearby. The woman had a beautiful face. She was young but her hair was snow white. Remember, this was before the days of platinum blondes. The man sat quietly, even moodily, in his chair. There was something familiar about his face, those thin lips, that square, determined jaw. I had seen it before—in a picture. I had heard his voice—on a record. One of his sleeves was empty. He had lost an arm in the War. A riband on his coat lapel told me that. Of course he had done his bit for France. I have never seen greater devotion than the white-haired young woman showered on him. That armless sleeve explained her white hair.

"Captain," I said, turning to Lyons. "You've been in this hotel for a few days. Do you happen to know if that man with the empty sleeve is the great French tenor, Clement?"

"I don't know about the man. But I do know the woman is an opera singer," said the Captain.

I strolled out into the streets. A billboard proclaimed that Clement was singing at the opera house the next night. Alas, we were to leave in the morning.

I wish now that I had approached him. I wish that I had gotten the Colonel to play for him. Possibly he and his wife would have sung for the departing Americans. But it took nerve to do this. I think I understand why those French aviators had so many of Clement's records. They liked his voice, but they also knew of that empty sleeve.

Another wounded musician is Fritz Kreisler who served in the Austrian Army.

There is still another example—a lad who lived not far from me. I have just listened to him singing over the radio *E Lucevan le Stelle* from "La Tosca." I can see him now in a great Armory. Forty-five hundred school children—his schoolmates—are seated behind him on bleachers reaching to the roof. They are singing in unison. It is a great music festival. Then comes this lad of tender years—an unusual boy soprano. One of the stars on the program is the late Madame Ernestine Schumann-Heink. When he finishes, this motherly soul takes him in her arms, kisses him, and tells him he will go far in the music world. There doubtless were years afterward when, boyishly, he probably represented that kiss. No "sissy," he would have fought any lad who mentioned it. But he is a man well over six feet now, with children of his own. No doubt, the kiss and motherly advice are still an inspiration.

I see him again, as I, a boy of seventeen, working in an ice car, put ice in his little wagon. He went off to serve his customers who gave him fifteen or twenty cents a week for the service. He worked, he struggled for his musical instruction in New York. "Sissies" have no such courage. The War came. He was too young to enlist until near its close. I understand he was learning to chase clouds, preparatory to chasing German aviators out of the sky, when the War ended.

We haven't met in many years. I have heard him twice in concert but the autograph hounds backstage were too thick to battle through. No doubt you have guessed his name. This quiet, yet mischievous, lad of yesteryear is Richard Crooks of the Metropolitan.

We've all been wrong a great many times in our lives. I was never more wrong than when I told my late-lamented mother that "Only sissies take music lessons." I think now of the many pleasant musical hours I might have given her. And every lad, today, who holds the view I held, will be as wrong as he can be. There have been too many brave musicians.

Developing Musical Pitch

By
Howard Hanks

Specialist at the
American Conservatory of Music, Chicago

RELATIVE PITCH AND ABSOLUTE PITCH are the two general classifications of musical hearing. Relative pitch implies the necessity of determining a pitch by judging the direction and distance from a known pitch. Absolute pitch means perfect tone memory. Every individual possesses either relative or absolute pitch. The dividing line in some cases is not very marked, but the average ear is quite clearly one or the other.

Neither relative pitch nor absolute pitch determines whether or not a person has a good ear. It is the fusion of these qualities, with study and experience, that produce ability to hear.

The fact that an individual has relative pitch tells little about his ability to hear, for there are many degrees of relative pitch. It may be weak, fair, good or brilliant in its capabilities. If coupled with a good mind and thorough theoretical training, a relative pitch ear would be excellent.

Musical talent consists of the following ingredients:

*Ear,	Imagination,
Mind,	Rhythm,
Emotion,	Industry,
*Musical Nature,	Physical Adaptability.

Any combination of these factors is possible. One may have two, three, four, all, or any number of these traits highly developed. Likewise, one may be lacking in any number of them. It is possible to be musical and emotional, or musical and not emotional, and so on. There is no rule as to the combinations possible, with the exception that a musical nature is almost always present when there is a sensitive ear, with either relative or absolute pitch. These two factors, the ear and the musical nature, go hand in hand and are the only two that are found together consistently. If the ear is good, the individual is usually musical; if the ear is poor, the individual is usually unmusical.

Relative pitch, then, does not limit a talent, does not imply that its possessor is musical or unmusical. Neither does it tell anything about the mental or emotional make-up. It merely indicates the way in which one determines pitch and in itself reveals nothing about the possible musical attainments or limitations.

Absolute Pitch

What are the values of absolute pitch? What are its benefits? Does it have any dangers or drawbacks? Is it important? Is it necessary?

The individual with absolute pitch determines pitch in a different way than the one with relative pitch. The absolute pitch ear hears instinctively, immediately and innately. There is no mental process of judging direction and distance. There is little reasoning in order to determine

pitch. If a composition is being played in the key to A major, the individual merely knows it is A major. He does not know why. It merely sounds like A major.

Almost all persons possessing this faculty were born with it. No one can tell if it is inherited. No one knows why certain persons possess it and others do not. It often occurs repeatedly in families, but with insufficient regularity to make any generalization possible. Persons fortunate enough to possess this faculty are often endowed with a musical talent far above the average. It is a gift for facility in things musical.



HOWARD HANKS

Absolute pitch can be a great help, or occasionally a drawback. It is merely a mark, a sign, an indication. Its values are many. The possessor is almost always very musical. That is why a teacher is usually delighted to get a pupil with absolute pitch. It might be possible to have absolute pitch and be unmusical. This, however, is not frequent, and it is the exception that proves the rule. Just like a duck takes to water, so does the average person with absolute pitch take to music. It is innately in his very being. Numerous little intricacies in the study of music are quickly assimilated and appreciated by the absolute pitch student. The musical thing is the

natural thing for him. Less effort and concentration are necessary in his case. He is able to feel his way musically.

There are just as many varying degrees of absolute pitch as there are of relative pitch. It may be very absolute and intuitive in character, or it may be a little doubtful, sometimes requiring thought. There are some who have absolute pitch for only single tones, without sufficient training to enable them to identify key tonalities or chords. Others can tell these equally well. Certain exceptions may have absolute pitch for only certain registers, or for only white keys, or for only certain instruments, and so on. These cases are comparatively few. The main value of possessing absolute pitch is that the individual is usually musically inclined, feeling naturally the thing that is musical and consequently there results a facility that makes many musical problems easier. This brings with it a certain psychological confidence. The drawback possible is that the individual might grasp musical things too readily by ear, relying upon intuition and instinct to too great an exclusion of thought and reason. When this happens it can be overcome only by intelligent thought and study.

It is then possible to have any of the following combinations:

Good Ear
Relative Pitch: Fair Ear
Poor Ear

Good Ear
Absolute Pitch: Fair Ear
Poor Ear

Absolute pitch, if not coupled with musical logic and training in theory, is of little use. To develop one's ear by listening intelligently, combining the natural musical talent with a knowledge and use of theory, is to have a beautifully trained ear, whether it possesses relative or absolute pitch.

How to Develop Absolute Pitch

Some people claim it is impossible to train an ear. This shows a misunderstanding of the fundamental principles involved. Everyone is born with a capacity for hearing. This original capacity may be great or only average. It is this original capacity that is not changed. That is fixed. Almost no one, however, develops this original capacity to its fullest extent. It is to this development that the ear training is directed.

There are many musicians who have been given a capacity for a very fine, accurate, highly sensitive relative pitch, who possess only a fair or average degree of relative pitch. There are just as many, no doubt, who have been born with the capacity for absolute pitch, but who have only relative pitch. This is because little or no direct attention has been given to actually developing this capacity to its greatest extent.

The development of the ear can be done only in a consciously mental procedure, and not through emotion. It is true that musical feeling and instinct enter into consideration as a part of the training, but the mind is the channel that mainly controls the progress. The main approach is necessarily through the faculty of memory. The associations that are used to aid the memory are based on natural musical laws. If one can memorize, with the aid of association and repetition, numbers, dates, quotations, or any type of factual material, it is just as possible to memorize the pitch of a (Continued on Page 210)

SUPPOSE A GIRL SAYS TO YOU, "I'm in love." "Well," you reply vaguely, "I'm sure that's very nice," trying to hide your inner feeling of so what, it happens every day. But suppose she says instead, "I'm so in love!" Your ears begin to wiggle gently, and you murmur a sincere "Tell me more!"—especially if she dwells a bit on the so-o-o. The point is that in every phrase, there is one significant word which lifts that phrase from the trite, and breathes the life of interest into it.

In this chapter heading, "Reading a Lyric," I have used the word "reading" in its elocutionary sense, which really means delivering with expression; with logical expression which will bring out to your listeners the whole meaning of the lyric. The mechanical basis for this expression is your ability to spot and highlight these significant words. The artistic basis for it harks back to our Spotlight, "Create and Sustain One Mood."

Every song has one predominant mood, and only one. In fact, the prime reason for the almost naive simplicity of many lyrics rises from this necessity of creating a single emotional effect, excluding anything which doesn't contribute to it, no matter how good the line may be in itself. The mood is easy to determine; the reason many amateur singers gallop off madly in all emotional directions in a single song is that they've never been told, and have never discovered for themselves, the vital necessity of determining this one mood and planning their whole rendition to drive it home.

Bringing a Song to Life

By

Charles Henderson

Editor's Note: In December we reviewed in THE ETUDE MUSIC MAGAZINE "How to Sing for Money" by Charles Henderson, a finely trained musician, published by George Palmer Putnam of Hollywood, California, price \$3.95. By permission from Mr. Putnam and the author, we are reprinting one chapter which we have chosen from this most novel book, and which we believe all, who are in any way connected with singing, will enjoy reading. Mr. Henderson has trained Hollywood stars, whose incomes are reputed to be several millions of dollars a year, in the practical presentation of songs. His ideas, applied to classical and religious songs, would make many more thoughtful singers.

I grant that frequently there are slight changes of mood within the song. *Let's Face the Music and Dance*, for example, suggests a more or less emotional rendition all the way through except for the line *before they ask us to pay the bill*—on which if you continue to "take it big," you become ridiculous. This line was written in deliberately, its function being to lighten up the song and provide a break to avert monotony. Going back to a previous chapter for our analogy, the Predominant Mood is like Tempo, applying to the song as a whole, while the submoods of the various lines are a sort of emotional Pace, their interplay giving color and emotional variety to the rendition. However, notice that these submoods are closely related to the predominant mood, and their expression should be shaded imperceptibly. A lilac bush on a spring day seems to have different colors in the varying lights of sunrise, noon-day, sunset, and twilight; but whether the color seems blue, lavender, purple, or whatever, you always know it's a lilac bush. Similarly, let your submoods be such delicately shaded variations from the Predominant Mood that your audience always knows what that predominant mood is.

Identifying the Mood

To determine this predominant mood, run over the lyric and ask yourself, "What emotion should I be feeling as this song comes from my heart?" In *Little Lady Make Believe*, it's parental tenderness. In *Lover Come Back to Me*, it's entreaty. In *Carolina Moon*, it's nostalgia. In *This Is My Lucky Day*, it's joy. In *Ya Got Me*, it's light banter. In *Where Are You?* it's hopeless longing. In *Hallelujah*, it's exultation. Of course, in most popular songs, the predominant emotion is love of one kind or another, ranging from the gay feeling of *Says My Heart* through the serene romance of *Now It Can Be Told* to the throbbing intensity of *More Than You Know*.

The degree of abandon or restraint which you apply to your rendition of a song will depend on many factors—the mood of the melody, the sense of the lyric, the environment, and your own personality; but no matter how restrained your rendition, it will gain power if you know what the Predominant Mood is. The simple knowledge of the mood will color your delivery without conscious effort on your part. The danger lies in overstressing; for, just as a beautiful painting can be made ridiculous by painting on a mustache, so you can make yourself ridiculous by stressing one emotion so heavily that it goes over the line into the next group; as tender into tragic, whimsical into silly, wistful into gloomy, and joyful into hysterical. It doesn't take much overstressing to throw an honest emotion into a caricature of it.

So decide upon the Predominant Mood and create it, because an audience bent on amusement wants to *feel*, not think. And when the mood is created, sustain it and it alone throughout the song. Take *Nice Work If You Can Get It*, as Maxine Sullivan recorded it. Now try to imagine it sung in the emotional, heavily dramatic mood of *Body and Soul*; the effect would be ludicrous, unconvincing, and incapable of arousing any audience emotion except pity for the misguided singer. Suppose, again, the singer starts the song with (Continued on Page 194)



ROSA PONSELLE in "La Gioconda"

EVERYONE WHO LOVES MUSIC wants to sing. Whatever your voice may be, if its quality is not warm, vibrant and sincere—try to communicate your thoughts, your good will, your feelings—it is not fulfilling its natural acuity.

The quickest and surest way to improve a voice is to follow the example of radio and concert singers and take face to face instruction from a good vocal teacher. But you may live in a community where there is no such teacher. Or perhaps you are an instrumentalist who wishes to develop musical expressiveness, but who has extra money for vocal lessons. If such is the case, much can be accomplished by studying alone.

Imitation is the life of the singing voice. Not that one voice will ever sound exactly like another. Its quality is as individual and unique as your fingerprints. But listen to a full-toned, resonant voice, freely and easily produced, and automatically you will let go of undue muscular contractions and your own voice will begin to flow out with more naturalness and ease. It will sound like that other voice—it will sound more like your own natural self than ever—but it will sound fuller toned and more resonant.

Imitation as a Teacher

Those who take vocal lessons imitate their teachers, consciously or unconsciously. That is why they always should study with one who sings, one who produces rich, vibrant, mellow tones. Everyone is today, surrounded by teachers, when the voices in the world may be heard from the radio and the screen. It is so instinctive for every human being to sing, that by paying attention one can actually feel muscular relaxations and the right coordinations which another is using to produce tones, as though he himself were doing the singing. Try doing it yourself when you sing and you will discover your voice is so responsive that it will take on the good qualities of freedom, vigor and ease the minute you desire to sing and practice them.

Start in by becoming more voice conscious. Listen to voices from the radio or from phonograph records. Analyze your response to them. Ask yourself which voices you admire the most and why. Compare your voice with this one and then with that one. When you hear a clear, warm voice singing a song you are studying to listen critically. At the end, go to your piano and sing it yourself, using the same freedom, the same musical phrasing, plus the personal feeling as expressive of you as the singer's is of himself or herself. You will discover you have much more imitative power than you suspected.

Each time you return from a musical movie, opera, or a concert, bring home the sound of a good voice in your memory. As you learn to listen more critically and match quality with character part, you will discover that an artistic singer has complete use of his

voice. All the tones, high and low, flow out as one voice, vibrantly sympathetic. Also he has orderly, clean cut enunciation.

Some Fundamentals

There is no mystery about the vocal principles you learn in a vocal studio. The most important are seven in number and are followed by all successful singers.

Good posture is the first essential. Remember that the spine was given us to assist in correct

Music and Study

finished eating; sometimes it is caused by intense emotional experience and the muscular tension hangs on long after the experience has passed away. Whatever the cause, tension may be eliminated by yawning and stretching.

To open the throat for singing, imagine you are drinking in the breath through the mouth and nose every time you breathe. You will discover that spontaneously your throat relaxes and expands. Do this for a few minutes every day, before practicing. Also induce some good big yawns. Gradually the voice will become more resonant.

Breathing deeply and comfortably is a third vocal principle. Remember that the voice is like a wind instrument. Take time for a good deep breath before each musical phrase, just as a cornetist does before he plays. There is more time than you think, if you do not hang too long on to the final note of the last phrase. While you are a student, there is no harm in prolonging the pause between phrases while you drink in a full breath. By the time you are ready to sing in public, the habit of breathing a full breath more swiftly and silently will have been formed.

Watch the movie singers and it will be found that they always breathe before singing a phrase—their lips slightly parted to drink it in quickly. No, they do not swell up their chests and heave their shoulders, as you probably do when you take these first deep breaths. Every vocal student does that at first. The trick is to breathe deeply by lifting the lower, floating ribs and expanding the waist line—and then to pull in the waist line to let the breath serve the tone.

Resonance in your voice is a fourth vocal principle. Resonance is sympathetic vibrations which make your softest tones sound round and full and carry to the far end of a hall. And it makes your large dramatic tones sound mellow and pleasing.

The Full Throated, Resonant Tone

All radio and concert singers want resonance and none of them can afford to have a nasal quality. The instant the round ringing tones of Mme. Flagstad are heard, for example, one realizes that here is a voice with the luster of resonance in it.

Almost all vocal students have at first nasality to a degree, especially in syllables which contain one of the nasal consonants, *m*, *n*, or *ng*, before or after the vowel. If it is before the vowel, it sometimes lingers on, making the vowel sound nasal. If it is after the vowel, it is sometimes anticipated and nasalizes the vowel. But this is quickly eliminated by some thoughtful practice. Stand with the back to a window, with a mirror held to throw light into your mouth. As you drink in breath and induce the beginning of a yawn, notice that the soft palate is

The Most Rapid Way to Improve Your Voice

By

Crystal Waters

carriage and that a fine carriage can do as much for your voice as it does for your appearance. Stretch out your backbone and keep it straightened up all the time as though you were carrying a book on the top of your head. This does two good things for the voice. It holds up the head so that the vocal apparatus in the neck can make its best sounds; and it holds up your ribs so that you can breathe properly for the production of good tone. Then, when the head is well balanced on the top of your spine, the spaces which amplify the voice are directly above the vocal bands.

A loose, open throat passage is the second vocal principle. This enables the self-acting vocal bands to vibrate more freely, and it opens the space around them for amplification. Many, probably most, singers have somewhat tight and constricted throats. Sometimes this tension is caused by eating habits, like swallowing, for instance, and neglecting to relax after we have

VOICE

flexible and can move up and down. If it rests down on the tongue when you sing, as it does when you are eating, or when you have been pronouncing, or intend to pronounce *ng*, your voice is shut in and nasal. Lift the soft palate off the tongue, as when you begin to yawn, and your voice will spring out more clear and resonant.

For it is an open mouth which lets your voice out and that is our fifth vocal principle. If your jaw is stiff and rigid from chewing food and talking through your teeth, it must become loose and flexible. A hundred times a day relax your jaws, stretch the muscles and swing them apart. Put your elbows on a table at which you are sitting, your closed fists under your chin, and swing your lower jaw down on your fists as vigorously as though you were chewing down on food. For these efforts you will hear an improvement in your singing.

The Foreward Word

Pronounce words at the front of the mouth, for this is the sixth vocal principle. Yes, your tongue tip will be very lazy and clumsy at first. Everyone has that trouble at the start, because the tongue tip is idle during the act of eating. But, now that your mouth must be open for resonance and to let your voice out, your tongue and lips must be re-educated to enunciate the words clearly in the larger spaces of your mouth.

Unless you are unusual, when the jaw swings down the tongue rolls back, filling the throat as a cork fills a bottle. This throws a weight on the delicate vocal mechanism, interfering with its normal action; it cramps the resonance spaces, making the tonal quality sound poor and lifeless instead of rich and vibrant; it blocks the tonal pathway, weakening and muffling the voice as does singing into a pillow.

It is not difficult to discover the relaxed and normal tongue which can be trained to form speech sounds at the front of the mouth. Close the mouth. The tongue fills the mouth cavity, touches all the teeth, and rounds high into the dome of the hard palate. Maintain this position as you slowly drop the jaw. Look in the mirror and see if its edges continue to touch all the teeth while it remains high and round, without twitching and jerking. Because the inner muscles spring from the front of the lower jaw and spread fanwise into the blade of the tongue, they can be educated to form vowels in the enlarged cavity, which carrying the maximum of characteristic overtones with the minimum of effort on your part. Watch Deanna Durbin when she sings and you will see that her tongue lies relaxed to her front teeth, for the forming of every vowel.

The Useful Mirror

It is excellent practice to stand before a mirror and to sing the words of a song like a slow-motion picture, taking a breath wherever you need it. Prolong the vowels and be sure the tongue remains forward, and make the consonants short and neat. Swing the tongue's tip up to the hard palate, just behind the front teeth, for the forming of the lingual consonants, *t*, *d*, *l* and *n*, and then flip it down to its position behind the lower front teeth, releasing the consonant into the following vowel. Give each sound its full value and link them all together in a smooth continuous line. Then pronounce the words faster and faster, with the same proportions, until the phrase is sung at tempo with every vowel resonated (Continued on Page 194)



FIFTY YEARS AGO

THIS MONTH

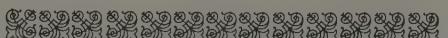
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EUGENE EDMUND AYERS, musical theorist, author, and editor, wrote thus pertinently on the theme, "Put Your Heart In Your Music":

"In every great question there are those who lose by claiming too much, and there are sometimes others who lose by claiming too little. This is true of the great question concerning the value of music and the study of music. Too much is claimed for music on the intellectual side and too little on the spiritual side. Indeed, many seem to be afraid to stand up for the dignity of spirituality in these days. If an art does not conform to the inflexible laws of science, we are too timid to say anything in its defense. We truckle to those who are nothing if not 'intellectual,' and who exalt one faculty of the mind while they abuse every other.

"Imagination is below par. An imaginative speaker would be called effeminate today. People would ridicule a Patrick Henry or a Henry Clay today. These names are revered because of the reputation they had in their own day; but it is safe to say that another Henry Clay is not possible today. His flights of imagination would be the object of ridicule everywhere, and his power over the human heart would be small indeed. Poor is the orator of today who is not able to be uninteresting. No sympathy will his hearers accord him unless his statements are as bare and dull and dry as the absence of all rhetoric and the atrophy of all sentiment and the heathenish insensitivity to all emotion can render them. No wonder the days of oratory have passed away. For this intolerable conceit, this desire to appear in sympathy with the 'age' (ye nineteenth century, ha! ha!), will utterly destroy all spirituality, and carry with it all art and every expression of the beautiful, unless a healthful reaction shall soon be upon us.

"If we only had a few more such writers, such appreciative souls, as John Ruskin, there might be some encouragement. The only tenable position is this—that the imagination and the sensibilities are as worthy of cultivation and as noble in their uses as the intellect itself. Indeed, that man is not worthy of art who is not willing to endure the insults of all scientists rather than yield to the prevailing intellectual craze. The true artist must stand up for the dignity of emotion. For when the sensibilities are universally despised, when all emotion is relegated to the sphere of ignorance and imbecility, farewell to all poetry and sculpture and painting, and music will be, of all absurd things, the most absurd."



Music Teachers and Movie Camera

By Louise Kimball Baker

A recent film, featuring a world famous pianist and showing many closeups of his hands while playing, has opened a fresh field of thought and experiment for the piano teacher.

With the movie cameras so moderately priced that they are within the means of the teacher with even a small class; with the required equipment small; and with the manipulation reduced to the simplicity of the ordinary camera; this can be of the greatest aid to both teacher and pupil.

One could begin with a small group of school pupils; show them how to step out the rhythm and motion work; then continue with a few of the next grade at the piano. A pupil whose hand position is better than the other may be included to illustrate a point; for this is done by someone known to the pupils it will be impressed on their minds more vividly thus clarifying the correct technic.

If the pupils have a music club, the films can be a part of the program and in this way can be used as an incentive as well as a reward. Encourage even the smallest beginners by having a few feet of film as the prized goal for well done. Seeing their friends in a picture inspires the less ambitious to try harder.

What a treasure for parents to have a complete musical picture of their child's progress from the beginning.

It is also revealing and helpful to have a few feet taken of one's self and in that way avoid small mannerisms that may creep unnoticed into his own playing. It provides a lasting record of faults corrected and improvement seen though not heard.

The returns are great in pupil's interest as well as real aid to one's self.

Novel Game Aids Teaching

By George A. Posner

A LOS ANGELES MUSIC TEACHER has invented a dart game called "Clef-Target," as a sugar-coated method of teaching his students the music scale. The target is in the form of a large treble clef, which becomes a bass clef when turned upside down.



The values of the various notes (for computing the score) are indicated at the edges of the target opposite each note. G-sharp counts highest, G next, and so on; and thus, in learning to aim for the highest counting notes, and computing his scores, the player soon gets to know the location of each note in the scale. And so, painlessly, while playing a fascinating game, the student is eased into mastery of music reading.

The same apparatus may be adapted to play quite a variety of other games of a useful and instructive nature.

What Makes Church Music Worth While?

CHURCH MUSIC is good or bad, vital or dull, according to the guiding influence of the person who directs it; and in talking about this director, I like to think in terms not so much of what he must do as what he must be and know. First of all, he must be a thoroughly good musician. It is a mistake to give the welfare of church music into the hands of some well meaning layman who happens to be interested and knows how to play the organ. The communal life of the church may be materially enriched through its music, and for such service no abilities can be too good. How, then, shall the director of church music acquire his training?

The ideal arrangement, to my mind, is for the future director of church music to have served as choir boy himself. This is not always possible, of course; sometimes the urge towards a career in church music asserts itself after boyhood; some churches employ women directors, and they cannot very well have been choir boys at any time. Still, the choir boy, trained in the right atmosphere, gets in his blood a feeling for the right things. He cannot spend his early years in a week in, week out familiarity with Palestrina, Bach, and Brahms, without building that important pattern of taste and approach which we call background. As early as possible, too, he should enjoy the advantages of sound musical teaching.

Any kind of musical training is beneficial. The boy whose parents provide him with violin lessons need not feel at a disadvantage because violins are not part of the regular church service. Stringed instruments are immensely useful in developing ear accuracy. The keyboard instruments, of course, are more directly helpful. A familiarity with the piano will aid our young candidate in his organ work, and the sooner he takes to the organ, the better.

The Man of Many Qualities

But performance upon instruments is only one of the necessary requirements for a career in church music. The church executive must be, potentially at least, a composer. His creative gifts may be slight, but none the less he must be able to apply the rules of composition in a practical way. Towards this end, his keyboard

By

Norman Coke-Jephcott

Organist and Master of Choristers
at the Cathedral of St. John The Divine, New York City



Cathedral of St. John the Divine, New York

An Interview Secured Expressly for
THE ETUDE Music Magazine
By L. HARDY DUNLAP

studies should be supplemented by a very thorough grounding in strict counterpoint, harmony, fugue, and general composition.

There is still another requisite for work of this kind, and it is of significant importance. The church musician should be deeply and sincerely in sympathy with the church to which he attaches himself. Many people regard church music as a "job" like any other; but it has its very individualistic requirements.

A church service—any one—is an integrated artistic whole, requiring the same devotion and fervor that Toscanini brings to his orchestral direction. Toscanini will perform no music, we are told, in which he cannot believe. In like manner, the church musician will do better and happier work if he, too, allies his musical accomplishments to the service he believes. He

must carry within himself the fervor he wishes to impart to his hearers, through his services. Returning to our first premises, the choir boy has this deep-rooted love for the service; the conviction that it is a service in its best sense, even more than a matter of performance or executive direction.

In order to build valuable programs, the organist must acquire a wide acquaintanceship with all schools of church music. Nothing should be performed in church which cannot stand independently as a piece of good music. The tastes and backgrounds of the congregation should be considered, of course; a new man can do wiser things than to give a "Passion" by Bach as his first offering in a community whose tastes he does not know. But there should be no catering to the congregation in the sense of giving it tuneful examples of musical unworthiness. There are gems among the more easily understood selections, and nothing less than good should appear. Neither should the organist cater to his own tastes. No one school of music should be emphasized at the expense of the others. Church programs should be kept varied and vital by choosing the best examples of all

schools. For example, here is the cathedral music for the Fourth Sunday in Advent: a "Mass" by Palestrina, an anthem by Purcell, the *Magnificat* and *Nunc Dimittis* by Vaughan Williams, and an anthem by Weekes. Again, a Saturday afternoon Organ Recital may include works like the *Allegro Maestoso* ("Sonata in G") by Elgar, *Carillon* by A. Delamarre, *Barcarolle* by W. S. Bennett, and *Cortège* by Debussy. Other services include music from the 16th Century through Mozart, Brahms, to Tschaikowsky and César Franck.

And Resources Multiply

The practical duties of the church director of music center upon the organ and choir drill. The equipment of the organist should begin with fluent accompanying. The individualities of organs themselves are so various that no attempt to discuss organ playing as such will be here attempted. The essentials of this art must be learned by study and assiduous practice.

We may assume that a person is an adequate organist, at least, before (Continued on Page 196)

ORGAN

The Teacher's Round Table

Keeping Strict Time

I have a pupil in the second grade on the piano who reads fairly well, but every few measures slows up or stops altogether; in other words, she does not keep strict time. I do not seem able to get her out of this habit. She realizes that she does not keep correct time, for she can tap a pencil in perfect time when I play for her. I do not keep her on each piece until she can play it perfectly, for I realize that she would never leave that piece if I did that. So I pass on to each new piece hoping that eventually she will be able to go back to her old pieces and play them without a hitch; but so far she is not able to do so. After a year of instruction she hesitates or stumbles. There is not a solitary one of her former pieces that she can play perfectly. She cannot read and execute all notes rapidly enough to keep good time. What is to be done with a pupil like that?

A. H., Indiana.

Have you tried giving her short, easy pieces, full of character and color-composition in which you can turn her energies to other than note channels? By using a number with slow, swinging chords or enticing melody you can switch her attention to the quality, kind, and gradation of tone she is producing. Then I am sure much of the halting will disappear, for she will listen attentively to her playing, and will want to produce smooth, flowing, "hitchless" phrases. With such students I have found it necessary only to rivet attention in order to produce the desired result.

To develop accuracy and speed, give her short "one impulse" technical exercises; and put her on Goodrich's "Preludes," a book which I have often recommended here.

An Annoyance

My teacher often annoys me by playing along with me, at a second piano, during lessons. Is there anything I can do to stop him from doing this? Is it customary for teachers to play with students at their lessons?

—O. B., New York.

It is not. Any teacher who indulges in this reprehensible habit does so because: 1. he finds it a good opportunity to get in some piano practice himself; 2. he prefers not to hear the student's imperfections, fooling himself into thinking that the pupil is playing the phrase as he himself "interprets" it; 3. he hopes, mistakenly, that it assists the pupil to "keep time"; 4. it helps him to stay awake during the lesson.

Listening critically to a student takes every ounce of concentration a teacher can command. How can you judge the quality, proportion or effect of a phrase if you and the student are playing it simultaneously? And this goes also for the student who cannot formulate any notion of the phrase unless he is listening with utmost attention to the instructor's illustration.

Whenever your teacher plays along with you, stop and listen; if he asks you why you are not playing tell him that you are so entranced with his beautiful performance (excellent reason!), or are so disturbed by his participation (not so good!), that you cannot continue. If you will persist in this policy you will soon cure him of the irritating habit.

Conducted Monthly

By

Guy Maier
Noted
Music Educator

Correspondents with this Department are requested to limit their Letters to One Hundred and Fifty Words



Piano Ensembles

My music club, with a membership of two hundred, has asked me to coach a group of pianists in ensemble playing. These players will perform at the various meetings.

Will you give me some helpful hints on this subject; and I would appreciate it very much if you would give me the names of some outstanding compositions, "duos for four and eight hands."

Mrs. E. B. W., Missouri.

Twelve important points for ensemble pianists:

1. Only one melodic line emphasized; all else must be quiet background.
2. Dynamic gradations halved: each player should make his *forte*, *mezzoforte*; his *piano*, *pianissimo*; and his *pianississimo* must be so fragile that it is scarcely audible.
3. Much more "bottom" (bass foundation) tone than in solo playing.
4. Very sparing *forte* or *fortissimo*—usually no more than one *ff* in the course of a piece.
5. Much very soft, light semistaccato touch in passage playing.
6. Only brief touches of top pedal in rapid playing.
7. Much use of soft pedal.
8. Good, free rhythmic swing indispensable; emphatic first beat accents must be avoided.
9. Exact ensemble (especially in chords and at beginnings of measures), aided by use of up touch approach.
10. Unpleasant, percussive effects avoided by key contact.
11. "Modern" dissonances softened and lightened; otherwise hard, bad tone will result.
12. Memorization or playing with music racks down necessary for best effect.

That's too tall an order! Here are a few suggestions: *Entrance of the Clowns* and *Midsummer Night's Dream*—Mendelssohn—Sutro; *Oriental*, Cui—Luboschutz; *Rigaudon*, MacDowell—Fox; *Coronation Scene* from *Boris Godounoff*, Moussorgsky—Pattison; *Gondoliera*,

Kindergarten Classes

1. Could you suggest a course to follow with a kindergarten piano class? What should be taught to such a class? How often should the class meet? How many pupils would it be advisable to have in a class? What should the age limits be; books or materials I might use.

2. Also, there are several girls ranging in age from fourteen to sixteen that I would like to have in a duet or ensemble class. Most of these girls are rather poor sight readers, but can play about fourth grade music. I thought the ensemble class might arouse interest in more intensive work. Will you please suggest material I might use? I cannot use two piano material.

Mrs. G. T., Kansas.

1. For full information concerning kindergarten piano classes see the Teachers' Manual of "Playing the Piano," Maier-Corziilius. Attractive books to use for pre-school courses are: "Music Play for Every Day" (in its four volume edition for primary classes); "Kindergarten Class Book" by Ada Richter; "Beginning at the Piano" by Berenice Frost.

2. Send to the publishers of *THE ETUDE* for the catalog "Handbook of Ensemble Piano Music." Here you will find a veritable embarrassment of riches in single and "album" selections of all grades for four and eight hand ensemble. Your classes would be much more attractive to the student if you installed a second piano. I fail to see how any teacher can manage with only one instrument. Pushing the student off the bench when you want to illustrate or "show him how it is done," is such a waste of time and energy. Besides, a studio with a second piano looks more professional and prosperous. And nowadays, with piano purchase or rental so reasonable, there is little excuse for not having the additional instrument.

Editions and Fingering

1. Why are editions not exact in pedal indications? From my experience with both pedaling and fingering, I have come to the conclusion that cheap editions are just as good (or as bad) as the expensive ones.

2. What do you consider the best fingering for scales in double thirds and double sixths? L. B., New York.

1. Pow!! What a brick to hurl into the publisher's window! But please do not blame him; for, like the ancient pianist in the story, he is doing his best. No one goes to greater lengths to get authoritative fingering and pedal markings for his editions. Composers are slack or incompetent in such matters; so what can the poor publishers do? Most of them not only have a staff expert to help in such matters, but also call frequently on others from outside. I have often been asked by publishers to finger or pedal compositions, but am too busy to do so. It is a thankless task, for both fingering and pedaling depend on—first, the hand of the player; second, his technical ability; third, his individual "interpretation" or conception of the composition. Now, there is a tall order for a "fingerer" or "pedaler," isn't it? The only plan I have to suggest is to give all pieces two or three different sets of fingering—which often is not practical—and to omit pedal markings entirely.

After all, let us count our blessings. How much better it is to have the fingerings we possess, if only to use as suggestions, than to have none at all. But you are mistaken about "cheap" and expensive editions—there are only two kinds, good and bad, with, alas, a preponderance of the latter.

2. See Isidor Philipp's "Complete School of Technic" for such fingerings. They are the best I know.

Doorway to the Classics

Please tell me how to introduce two children, aged twelve and nine, to the classics; I mean, give us some idea of the music which is easy enough for them to play, but still written in its pure form. I am so afraid of giving them something which is too hard for them. They have studied music for two years.

J. S., Texas.

The easiest volume of early classics I know is "Graded Classics for the Piano—Book I" (Grades I and II) Kinsella. These, however, are mostly excerpts and simplifications. Slightly more difficult is Liflit's "Preparatory School to Bach" (Grades II and III) containing thirty-one compositions by Bach, Handel, Corelli, Couperin, Scarlatti, Mozart, and others—many of them arrangements. Also see Thompson's "Miniature Classics"; and "Little Classics for Little Fingers," arranged by Rovenger.

It is very difficult to find classic literature simple enough for a third grade student to play in the original. Arrangement or adaptation is almost always necessary. Do you know my selections from the Schubert Waltzes, especially Sets I and II? These are, of course, in their "pure" state, and would make admirable material for your youngsters. Added to these may be Schumann's "Album for the Young," filled with pieces from first to fourth grades, all original Schumann compositions, and most of them interestingly romantic. His "Kinderscener" are a bit more difficult and include the famous *Traumerei*. Carl Reinecke wrote interesting "early pieces" in both romantic and classic styles.

IN PREVIOUS DISCUSSIONS of the problems on the clarinet, involving tone and *staccato*, we have seen the fundamental importance of a coördination of the physical and mental aspects of those problems. Again we can best delve into the matter of technique by speaking of mental attitudes and physical actions, for only by understanding them and putting into practice the concepts involved can the player achieve the heights of musical expression.

One of the principal characteristics that makes a person fine, whether he be a laborer or an artist, is that of sincerity. And in a musician sincerity must shine through all that he does. He must believe that intelligence guides the playing of an instrument, not ridicule the claims made in behalf of mentally correct attitudes. He must sincerely believe that musicianship is a little more than craftsmanship, that an artist is more than a player. Where sincerity is lacking, we find an apathy, an ignorance of the ideals of music. The insincere player hides behind defense mechanisms, lives and moves in a tiny, restricted sphere—an automaton responding solely to black dots on white paper, opening and closing holes in a two-foot cylindrical pipe. But the fine clarinetist—the fine performer on any instrument—has a purpose in life, a vision, an art sense.

Behind our mental processes, however, lie the physical aspects of the problem of technique. We must inquire into the matter of the physical activities of playing the instrument in the best manner possible, determining and examining those factors which enable the musician to perform expertly. Then we correlate action with thinking and are on our way to mastery of the clarinet. An analogy lies in driving a car: first we have to possess an automobile, then we learn the essentials of operating it. But if we stop at that point we are not drivers. We must have a respect for the car as a good mechanical device, and know something of its make-up. We must give thought to conditions under which it will operate and envision driving exigencies. With the addition of experience and practice, we are then in a larger sense car drivers.

Technique on any instrument is in general a physical reaction of muscles and nerves to a stimulus. The problem, therefore, lies primarily in developing these nerves and muscles to react in certain ways from certain stimuli. In turn, this becomes the problem of training hands and wrists and fingers to act in definite ways by force of habit. Instrumental techniques may vary in form, but these fundamentals are applicable to all.

Physical Activities

Technique on a clarinet—in this case the Boehm system clarinet—can best be explained in terms of the activities of arms, wrists, hands and fingers. There are only two ways of accomplishing an aim—the right way and the wrong way, although we may qualify the statement by saying that at times it is difficult to brand the method as right or wrong. One of my teachers once said to me, "Play your instrument well and I won't care if you stand on your head in a barrel of water while doing it!" We must take into account personal differences, and

thing in some sense differently from everyone else. This view is, of course, legitimate. There is that point of view, however, so often overlooked by proponents of the individuality theory, which recognizes that physically we resemble each other very closely. The difference between one individual and another is not that of a human and an animal. Therefore we can sensibly set forth a few general principles in clarinet technique, applicable in every instance.

Mr. Clarence G. Warmelin, my respected

BAND and ORCHESTRA
Edited by William D. Revelli

Some Vital Problems of the Clarinet

The Problem of Technique

By

William H. Stubbins

Instructor of Clarinet, University of Michigan

This is the third in a group of articles by Mr. Stubbins, dealing with problems of the clarinet.

oftentimes true artists on an instrument have eccentricities in technique which suit their needs precisely, but which may deviate from what might be generally considered the ideal.

Individual differences cause us to do the same



Clarinet Section from the High School Clinic Band at the University of Michigan

teacher and friend, won admiration for the high degree of efficiency to which he developed certain physical principles. His axioms of technique, such as, "Maximum result with minimum of effort"; "Close communication of fingers and keys"; and his very definite contribution to clarinet technique of the principles of "quiet wrist", and "streamline position" have been of inestimable value. The following descriptions of certain physical aspects of clarinet technique are based largely on his principles.

To achieve good playing technique on the clarinet, the body should be erect, whether one is standing or sitting. The elbows should be close to the sides, and the instrument held at an angle of about forty-five degrees from the body. Arms should be held straight, not curved or bent, and the wrists should continue this straight line to the line of the clarinet. When this correct position has been assumed, it should be possible to place a ruler in a straight line from the elbow across the wrist bone to the knuckle of the forefinger.

The wrists should be straight, not curved upward, or inward as in the cramped position known as the "broken-wrist." The hands should not be in back of the clarinet, but held just as one would normally grasp a round stick held directly in front of the body. The left thumb is held at a forty-five degree angle across the tone hole in the back of the instrument in such a manner that the inside tip of the thumb just touches the register key. Thus a slight movement of bending the thumb knuckle will open or close the register key at will.

The right thumb should be placed under the thumb rest on the lower (Continued on Page 200)

"Magic Fire" Tempo

Q. Will you kindly tell me at about what *tempo* the *Magic Fire Scene*, arranged for the piano by L. Brassin, is played?—Miss I. M. B.

A. 1. The first three measures are played at about M.M. $\text{J} = 108$, but with a decided retard on the last few notes. The next sixteen measures about $\text{J} = 63$. At *Moderato* the *tempo* should be about $\text{J} = 80$. Seventeen measures after this occurs the term *Molto Moderato*. This is misleading as the *tempo* slows up only a trifle from this point to the end.

Why Did Massenet Write the *Marche de Szabady*?

Q. 1. Will you kindly give me the occasion for which Massenet wrote the *Marche Heroique de Szabady*?

2. How is Szabady pronounced? Like *ts* or *sh*? I have been unable to find anything about this in *The New International Encyclopedia*, *Baker's*, or *Kobb's Complete Opera Book*.—A. N. M.

A. 1. I referred your question to Professor James H. Hall, who is an authority on the history and appreciation of music. Professor Hall did considerable research but finally told me that he could not find the answer to your question. However, he gave me some information which is so interesting that I think it worth reproducing. If some reader of *THE ETUDE* should happen to know the answer completely, I would be glad to hear from him. Professor Hall writes as follows:

"This march is rather far back in the second plane of works by Massenet and therefore not more than mentioned in the more important sources. Massenet was evidently susceptible to Hungarian influences, as there are several movements in his early suites that have Hungarian titles. Also the *Scenes Hongroises* was played by the Pasdeloup Orchestra in 1870. The *Marche Heroique* was published in 1879, but I find no comments regarding the occasion. The word *Szabad* in Hungarian means freedom, and Dr. Jaszi wondered if the translation of the title might have been changed. There is, however, a town by that name, although what part it may have played in some Hungarian heroic stand, I know not. The fact that it is coupled on a Victor record by the Cold-stream Guards Band, with the *Rakoczy March* orchestrated by Berlioz might lead one to interpret Lavignac's listing of the *Marche Heroique de Szabady* "orchestrated by Massenet" as meaning that this was national music. But it might just mean that Massenet had earlier written the *Marche* and decked it up for orchestra at this time."

2. Szabady is pronounced "Sz-bod'-y."

What Are the Extra Staffs For?

Q. In Manuel de Falla's *Ritual Fire Dance*, I am puzzled over the part beginning with Measure 38, where a third staff is added; also, at Measure 42 where a fourth one is added. How would these parts be played? Why are the notes in the fourth staff written in box-like notes?—Miss M. K.

A. This piece is taken from a one-act ballet by de Falla. The added scores are not played by the pianist. They just indicate what is going on in the ensemble (fourth staff, voices; third staff, violin). That is probably why they are all written in different types of notes. There is no harm in playing the notes in the added staff in measures 38 and 39.

Questions and

Answers

A Music Information Service

Conducted By

Karl W. Gehrken's

Professor of School Music, Oberlin College
Musical Editor, Webster New International Dictionary

No question will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Trills and Retards.

Q. 1. Will you please tell me how the trills in MacDowell's *Hungarian* are played?

2. Please tell me what is the accepted interpretation of *Seguidilla* by Albeniz. I have thought it should be played with little variation in tempo and with scarcely any retards. I have recently heard it over the radio with decided retards. I would appreciate it very much if you would tell me which is right. Should one slow up a little at the end of the first part at bottom of page one, or rather build up without slowing up?—Mrs. E. W. T.

A. 1. The trills are played like this:



2. There is no accepted interpretation of this piece. You are probably right in thinking that it should have few retards for it has pretty much the same "heartbeat" throughout. A little retard at the end of the first part would be permissible, but players usually do not make any. Of course most pieces allow for some fluctuations in *tempo*, but this particular composition can be easily spoiled by too much *rubato*. If the ending of the first part is played with no retard, a slight breathing point should be indicated before starting the next phrase.

Can a Left-handed Person Learn to Play?

Q. Should a decidedly left-handed person study piano and expect good results?—Miss L. E. H.

A. There is no reason why you should not do as well as a right handed person. You will find that pianists make about as many mistakes in one hand as they do in the other. My advice is that you give yourself a good dose of right hand scale work; also, play a great deal of Czerny. The "Two-part Inventions" of Bach will be good for developing a good coordination between the two hands.

Some Acoustical Questions

Q. We are having a time here understanding the meaning of the following questions and would appreciate it very much if you would please answer these for us: Spell major chords on following tones. Use 1: C \sharp , B \flat , A \sharp , F \natural , G 100% , B 30% . I do not understand the G 100% or B 30% . Also—Figure out the chords with many sharps or flats, just like those with accidentals. For example, D 40% , F 11% , A 40% . —Mrs. E. M.

A. It is evidently concerned with an attempt to work out mathematically a chromatic scale correct in all keys and in either just or natural temperament. There are many ways to do this and they do not all agree on interval values, so major triads are not quite the same for all of them. Helmholtz, for convenience in mathematical computations, divided the equal temperament semitone into what he called cents, 100 of these equaling such a semitone. Probably your questioner used the figures in this connection, thus G 100% would mean a tone 100 cents or a full semitone sharper than G; B 30% , a tone 50 cents or 5/10 of a semitone flatter than B, and so on. If we assume a scale system in which equal accidentals produce diatonic scales in natural temperament, and unaltered tones do likewise; that is, natural diatonic scales as follows:

C D E F G A B C
C \sharp D \sharp E \sharp F \sharp G \sharp A \sharp B \sharp C \flat
C \flat D \flat E \flat F \flat G \flat A \flat B \flat C \flat
C 50% D 50% E 50% F 50% G 50% A 50% B 50% C 50% ,

and so on, then the major triads on the tones given would be written as shown below:

C \sharp E \sharp G \flat , B \flat D F, A \sharp C \times E \sharp , F \times A \times C \times , G 100% B 100% D 100% , B 50% F 50% , Major triads on the last four tones would be: D 40% F 140% A 40% , F 41% A 41% C 41% , A 40% C 140% E 40% . In the preceding chord on A 40% , C \sharp is the major third of A, so if A is sharpened 40 cents then C \sharp would also be raised 40 cents, so it would be written as C 140% . The same would be true of the D \sharp chord. Additional chords that could be called major chords would be figured out the same way. If he is assuming that the white note scale is tempered, then the writing of chords would have to be calculated differently and would be impossible to have systematized. There are various ways of writing these intermediate tones, but none that is standard except for the one who uses it with that understanding. Some write them: C, C \sharp , D \flat , C \times , D \flat , D, and so on, and there are various other ways. Flats and sharps with the values of either indicated in cents would do as well as any other.

Excursions of this sort are interesting mathematically but not so very much so musically. To carry this out logically and have all chord constructions available in all keys and in tune for natural temperament would require about one hundred and seventeen tones to the octave instead of twelve. I have a friend who is director of music at the University of Virginia; his name is Fickenscher, perhaps you know him. He has been working for years on such an instrument and tells me that he has made some experimental ones that are acceptable. The fewest tones he has been able to get along with are sixty to the octave.

If you wish to look up further information about this, look in a "complete" "Sensations of Tone," by Helmholtz, under temperaments and scale systems.

Note: The above information was furnished by the well-known acoustics specialist, Lloyd Loar, of Chicago.

The "Messiah" Stradivari Violin

By

Ernest N. Doring

THE THEME of old violins offers great opportunity for romance; and, although familiar as musical instruments to almost every people of the Earth, but few who play know that even the origin of the violin family is shrouded in mystery.

It emerged over three centuries ago in a form which, to this day, remains practically unchanged; but to whom definitely to ascribe the first true violin never has been established.

Whether it was Gasparo Bertolotti, known as Gasparo da Salo, or Andrea Amati—the two most generally mentioned—to the latter must remain the distinction of founding a line of makers who, in point of industry and fine artistry, brought the art to a high point of perfection. The Amatis flourished for over a century, and they and the great makers who owed their teaching to them always will be revered both because they were the pioneers who gave to the world its most important family of musical instruments and because their great works never have been surpassed and but rarely equaled.

Of these early makers, the most illustrious, as everyone knows, was Antonio Stradivari who adhered to the Amati traditions, yet who was able to improve on what had been accomplished, creating instruments, which, in their grandeur of tone, remain the ideal of every maker since his time.

It is remarkable that this man arrived at his most glorious epoch at a time of life which usually marks decadence. His sixtieth year found him at work on a masterpiece of such commanding eminence that it has long been regarded as one of his crowning achievements. This was the violin now known as the "Betts", dated 1704. Many of comparable merit came from his hand and, as all were superlative, it has rendered judgment difficult as to which of his creations should take precedence. Yet this violin, and others which he made within the first twenty years of the eighteenth century, are illustrative of what has been termed his "Golden Period."

A Priceless Treasure

Among them are many priceless examples, and of those there is one which he finished and dated in 1716, at the age of seventy-two, which to this day remains supreme, known and spoken about wherever violins intrigue. The marvelous conception, thanks to vigilant guardianship and tender care, remains preserved in an unblemished state, practically as it left its makers' hands over two centuries ago.

Its succession through various ownerships is traced through an unbroken line to the shop of Stradivari; and a chance remark led it to become known as the "Messiah," or properly, as the name originated in France, "Le Messie."

that nothing should remain in Cremona.

Count Allesandro Cozio di Salabue, of Casale Monferrato in Piedmont, a wealthy amateur, purchased in 1775 all the remaining violins, of which there were ten by Antonio and two by Francesco. It was also arranged by Paolo that he would acquire all the appurtenances of the shop; but, his death occurring in the same year of 1775, the transaction was concluded in 1776, by his son, the Count thus becoming the owner of all that remained of the memory of the shop which had so long been maintained in the Piazza San Domenico. The violin under discussion was included in the lot.

Count Cozio was one of the first recorded collectors of violins, and he became possessed of many rare examples.

In a neighboring village, at Fontaneto, there lived a carpenter who, playing the violin for amusement, was destined to become a prominent figure in the annals of violin literature. His love for the instrument became an overwhelming passion, causing him to give up his trade and gradually to devote himself entirely to buying, selling and exchanging them. He became an astute judge of fine work, and accumulated a notable collection of the finest examples of the Italian maker's productions.

The Wandering Carpenter

He was Luigi Tarisio, who remains probably the most romantic and mysterious figure ever to traffic in rare violins. His wanderings in the quest for these treasures led him afar; and, his home not far removed, his steps often must have led him to the estate of Count Cozio, whose collection probably exerted a magnetic influence on this so enthusiastic virtuoso.

Whatever possessed the Count to suffer parting with his treasures, whether politics, finances, or perhaps even waning interest, Tarisio was able, in the year 1727, to acquire the gem of his collection, the Stradivari of 1716. By what process of canny argument and subtle persuasion this exchange of owners took place; under what conditions the Count was induced to part with his treasure (he had valued it at a sum approximating six hundred dollars, a large sum for a violin in those days), Tarisio must have departed with the instrument highly elated and in an exultant frame of mind! He had acquired the crowning example for his collection; and, to his credit, it remained untouched by alien hands and guarded well throughout his life.

In the same year of 1727, Tarisio journeyed by foot to Paris. Taking with him some fine instruments, yet not of his best, he amazed the dealers there. Encouraged by the success of his first trip, he made repeated visits, when urged to bring more (Continued on Page 198)



THE "MESSIAH" STRADIVARI VIOLIN

Prior to this baptism, if such it may be called, the violin had been mute witness to a sequence of events during the course of which it was the subject of devotion in halls of nobility as well as the haunts of distress and sordidness.

At the time of Stradivari's death he left ninety-one instruments. His sons Francesco and Omobono, his only descendants who had embraced his calling, neither however endowed with his genius, gradually disposed of them; and, when Francesco died in 1743 (Omobono having passed away the previous year), it devolved upon Paolo, the last born son, to dispose of what was left of unsold instruments and the contents of the shop. It appears that he tried to interest Cremonese officials in an effort to have at least the latter preserved intact as a Memorial to his father; but, receiving no encouragement, decided

VIOLIN
Edited by Robert Braine

THE SCHERZO IN E MINOR, Op. 16, No. 2 (sometimes called also "Capriccio"), by Felix Mendelssohn-Bartholdy, represents the composer at his best pianistically and illustrates his especially great gift in this particular style. A contemporary of Chopin, Schumann, Schubert and Weber, with whom he formed the group of great romanticists of the Victorian Era, he was more versatile than either of the four and gave to the musical world an incredibly varied list of works, all perfectly written and showing consummate ability. His culminating point, nevertheless, was the *scherzo*. As an illustration we need only mention the *scherzi* from "A Midsummer Night's Dream," from the "Trio in D minor, for piano, violin and violoncello," and, last not least, the very delightful and striking number which is the subject of this lesson. Whether for full orchestra, chamber music, or piano solo, Mendelssohn succeeded extraordinarily well in this form. He was, indeed, the "man of the *scherzo*," just as Chopin (after John Field who was the originator) will remain popularly associated with the *nocturne*, Schubert with the *moment musical*, and the great ancestor, Johann Sebastian Bach, with the *fugue*.

Mendelssohn perhaps never reached the depth, the emotional power of a Chopin; and for this reason he can hardly be placed on the same glorious level in the hall of fame, notwithstanding the fact that Chopin wrote almost exclusively for the piano. Mendelssohn also lacked the faculty for expressing tender avowals, confident intimacy, soul reaching effusions—a trait which Schumann possessed in the highest degree. But Mendelssohn's technic was tremendous; and his knowledge of the instruments and of the voices made up, to a certain point, for whatever deficiency might occasionally be detected in the lyricism of the inspiration itself.

Versatility Personified

It is, of course, futile to try to gauge the respective value of geniuses. Each one possesses his own individuality and cannot be compared with the others. But if one attempts some kind of an appraisal, it is advisable to separate the inspiration from the means through which it is expressed. Doing so with the above mentioned names, we find that Mendelssohn and Weber, for instance, were splendid orchestrators whose scores can be studied profitably to this very day;

The Fairy-Like "Scherzo in E Minor, Op. 16, No. 2," by Mendelssohn

A M A S T E R L E S S O N

By
Maurice Dumesnil

Eminent French Pianist



THE KING AND THE QUEEN OF THE FAIRIES, OBERON AND TITANIA

Mendelssohn's very refined and delicate nature fitted him to write such music as the "Scherzo in E minor."

suggestive of "brillant glacé," like for instance the icy glitter of patent leather. Whatever truth there may be in that, is it not wise to remember that patent leather also possesses polish and smoothness?

Mendelssohn's activities as a musician were manifold. A member of the wealthy family of

bankers by that name, he was financially independent; and this enabled him to travel extensively. He appeared frequently in the European capitals as a pianist, giving the first performances of his concertos and other compositions for piano and orchestra. Later, he developed the famous orchestra of the "Gewandhaus" in Leipzig to the form which it still retains today, and to an international fame for long unique in the world. He was a remarkable conductor, precise and efficient, and he remained in his post for a number of years. It was during his directorship there that he had the opportunity to welcome Chopin to the city. He was much impressed by the visitor and termed him "a profoundly original and captivating artist at the same time as a consummate virtuoso." Incidentally, it is interesting to remark that Chopin, born in 1810, one year after Mendelssohn, also died one year after him, in 1849.

Mendelssohn's cleverness as a *scherzo* writer must not conceal his still more popular achievement among the masses, the "Songs Without Words." Here is also something distinctly his own. Many have become great favorites; the *Spring song*, all fragrant with lilacs; the *Spinning song*, with its delicate purring; the *Hunting song*, with its horns echoing through the rusty lanes of an autumn forest; these are on all pianos and sing in all memories.

Summing up, Mendelssohn's piano music does not belong only to the concert platform; its excellent pedagogic value should make it a part of the daily diet of all aspiring pianists.

A Piece of Many Beauties

The *Scherzo in E minor* is a splendid *staccato* etude, calling as it does for many different modes of attack, in order to produce coloring within the *staccato* itself. Whenever the word *staccato* is mentioned, it is customary to think of the usual detached playing produced by the flexible motion of the wrist. There is also, of course, the *staccato* which comes either from the forearm, or from the entire finger. But there still exists another way, and it is particularly suited to the extremely delicate tone quality necessary in this work: we might call it the "wiping" touch. It comes from the middle joint of the finger, and the action must be (Continued on Page 202)

See opposite page for master lesson on
this piece by Maurice Dumesnil.

Edited and fingered by Maurice Dumesnil

MASTER WORKS

SCHERZO

FELIX MENDELSSOHN - BARTHOLDY,
Op. 16, No. 2

Presto M. M. $\text{d} = 100$

r.h. r.h.

3 2 3 2

r.h. r.h.

Lift both hands rather high and keep perfect rhythm

36 37 38 39 40

Roll hand without finger articulation

pp 40

Suddenly loud and "brassy"

41 r.h. 42 p 43 r.h. 44 p 45 più f

l.h. l.h. l.h. still f

46 ff 47 48 pp 49 Lifting the pedal half-way and quickly will avoid confusion and help elasticity of rhythm

Build the crescendo very gradually Slight "leaning" accents

50 p 51 cresc. 52

53 f 54 cresc. 55 ff con fuoco

56 57 58 sf

See arrangement in the text

The strong beats *ff*, the first beats more marked than the others

Use a mixture of wrist and forearm action

Come back to *mf* in order to
get a fine crescendo

Use a mixture of wrist and forearm action
martellato
get a fine crescendo

f 59 60 61 62 63

64 65 66 67 68 69 70 71 72 73 74

the tempo slightly
dim.

p 71 72 73 74

una corda (½) (½) (½) (½)

a tempo

Slight "leaning" accents

75 76 77 78 79 80

tre corde

Short touches of pedal

Suddenly louder

r. h. still *mf*

81 82 83 84 85 86

mf Keep exact tempo

dim. 86

l.h.f

Touch the keys very lightly, on the surface

87 88 89 90 91 92

pp 87 88 89 90 91 92

una corda l.h. *p*

PASSEPIED

From the Fifth English Suite

No pedal, imitate pizzicato
of 'cellos and basses

Grade 3.

Allegro M. M. ♩.=58

JOHANN SEBASTIAN BACH

Allegro M.M. = 58

p *sempre*

(w)

tr

176

THE ETUDE

FASCINATING PIECES FOR THE MUSICAL HOME

THIRD TARANTELLA

Wilson G. Smith used to say with his "Buckeye" colloquialism that his *Third Tarentelle* should be played with "zip." The piece offers no difficulties for a well trained fourth grade student. Grade 4.

WILSON G. SMITH, Op. 84, No. 4

Presto M.M. $d=160$

ff

grazioso

D.C.

Fine

SONG OF THE OLD MILL

Listen to the water-mill,
How it seems to sing,
"Though my wheel is seldom still
Life's a cheerful thing!"

Grade 3.

"For I grind the corn each day,
Do the best I know;
There's no one who will not say
I am sure, if slow!"

LILY STRICKLAND

Allegretto M.M. $\text{♩} = 132$

Grade 3.

Allegretto M.M. $\text{♩} = 132$

mp *mf* *Ped. simile*

Last time to Coda \oplus

mp

D. S. $\text{♩} = 8$

CODA

poco a poco *rit. e dim.*

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WITH SAILS UNFURLED

Grade 3.

(A GLEAMING WAKE BEHIND)

FRANK GREY

Allegretto con moto M.M. $\text{♩} = 108$

poco rit. a tempo

mf

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Last time to Coda

1

2

più mosso meno mosso

più mosso meno mosso a tempo cresc. f allargando 1 2 ten. mp D.S.

CODA a tempo r.h. l.h. r.h. f ten. sonore ped. * * *

Grade 2½.

Introduction

Slowly and Dreamily M.M. $\text{♩} = 63$

Right Hand

ULLABY

JOHANNES BRAHMS (1833-1897)
Arranged by Margaret Anderton

softly (p)

Right Hand

Lul-la-by and good-night! With ros-es be-dight, Creep

in-to thy bed, There pil-low thy head. If God will; thou shalt wake When morn-ing doth

Count 1 2 3 4 5 6

slower r.h. ritard.

break; If God will; thou shalt wake When the morn-ing doth break. very soft (pp)

PASSEPIED

One of the distinguished sensations of the concert stage and the radio during the past few years is the brilliant and versatile Alec Templeton. We have the honor to present, in this issue of The Etude, one of his latest compositions, "Passepied," which is so characteristic of his individual style that we are sure it will be played on scores of recital programs this year. The piece is a modern treatment of an old dance form and should be played up to the metronomic marking given. Grade 4.

Légère

Allegro moderato M.M. $\text{d} = 84$

ALEC TEMPLETON

The musical score consists of six staves of music for a single instrument. The key signature is mostly A major (three sharps). The time signature varies throughout the piece, including 4/4, 3/4, 8/8, and 2/4. The tempo is Allegro moderato (M.M. $\text{d} = 84$). The dynamics include *p* (piano), *p sempre legato*, *Ped. ad lib.*, *poco cresc.*, *dim.*, and *5321* (a specific dynamic marking). The piece features various musical techniques such as sixteenth-note patterns, grace notes, and dynamic contrasts. The title "Passepied" is written in large, bold letters at the top of the page, and the composer's name "ALEC TEMPLETON" is in the top right corner.

8

loco

32

4/2

5/4

3/1

dim. e rall.

FLOWERS IN BLOOM

Grade 4. Joyously M.M. $\text{♩} = 112$

MANA-ZUCCA, Op. 154, No. 10

2/1

2/1

2/1

2/1

2/1

3/1

3/1

4/3

3/2

5/2

1/4

cresc.

poco rit.

mf a tempo

Sheet music for 'GEISHA DANCE' by William Baine, featuring three staves of piano music. The music is in 4/4 time, with a key signature of one flat. The first staff shows a series of eighth-note patterns with fingerings (1, 2, 3, 4, 5) and dynamics (mp, f). The second staff begins with a dynamic 'p' and includes fingerings (1, 2, 3, 4, 5). The third staff concludes with a dynamic 'rit' and a 'D.C.' (Da Capo) instruction.

GEISHA DANCE

The incessant call for compositions of the "novelty" type is answered in this very lively and characteristic piece by the American composer, William Baine. Written designedly so that it "runs off the fingers," it has a swing that young players will enjoy. The trio, with its cantando section alternating between the right and the left hands, is made more effective by watching the staccato marks. Grade 3½.

WILLIAM BAINE

Moderato M.M. $\text{♩} = 126$

Sheet music for 'GEISHA DANCE' by William Baine, featuring three staves of piano music. The music is in 4/4 time, with a key signature of one flat. The first staff begins with dynamics 'f', 'sf', and 'sf'. The second staff includes a dynamic 'cresc.'. The third staff concludes with a dynamic 'brillante' and a 'Fine' instruction. The music includes various performance instructions such as 'rit.', 'D.C.', and 'Ped.'.

ff pesante p ff pesante mf cresc.

ff pesante p ff pesante ff mf f

mf cresc. Ped. *

TRIO

f brillante mf cantando leggiero

mf cantando cresc. f mf cantando leggiero

cantando f D.S. $\frac{2}{2}$

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

YE OLDEN DANCE

Prepare
 Swell: Soft 8' & 4'
 Great: Flutes 8' & St. Diap. 8' (Coup. to Sw.)
 Choir: Soft Flutes 8'
 Pedal: Soft 16' (to Gt.)

Hammond Organ Registration in Italics.
 In stately measure

STANLEY T. REED

MANUALS {

Sw. *mp*
 Sw. A

PEDAL {

Ped. 3-2

Gt. *G mf*
 Gt. (add Flute 4')

Gt. *mf*
 Ch. *mf*
 Sw. *mf*
 Sw. (Soft 8' only)

off Gt. to Ped.
 add Sw. to Ped.

Ch. *p*
 rit.

Sw. to Gt.
 as at first
 Gt. *G mf a tempo*
 Gt. *Gt. to Ped.*

cresc.
 allargando >
 poco dim. e rit.

f

WATER LILIES

ra Teasdale*

ROY NEWMAN

Lento

p dolce

rall.

If you have for-got-ten wa-ter-lil-ies float-ing On a dark lake a-mong

p dolce

rall.

moun-tains in the aft-er-noon shade, — If you have for-got-ten their warm sleep-y fra-grance,

pp a tempo dolciss.

pp a tempo dolciss.

Then you can re-turn and not be a-fraid. — But if you re-mem-ber, then turn a-way for-ev-er

p a tempo

3

To the plains and the prai-ries where pools are far a-part; There you will not come at

a piacere

a tempo

col canto

a tempo

appa-rit.

rall.

molto allarg.

dusk on clos-ing wa-ter-lil-ies

And the shad-ow of moun-tains will not

fall on your heart...

appa-rit.

rall.

molto allarg.

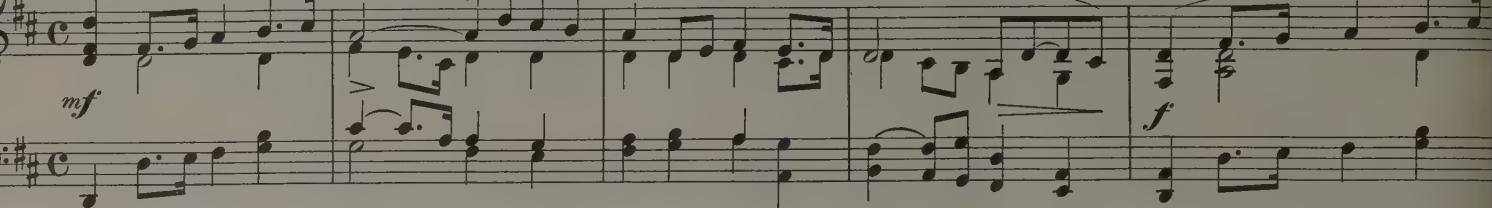
LIFT UP YOUR HEADS, O YE GATES!

ANTONIO SECCHI
(1761 - 1833)

Arranged by W.A.F.

Molto moderato

Lift up your heads, O ye



gates; Be ye lift up ye ev-er last - ing doors: And the King of Glo - ry shall come

in. The King of Glo - ry shall come in. The King of Glo - ry shall come in. For

who is God save the Lord? Or who is a rock save our God? For who is God save the

Lord? Lift up your heads, O ye gates, The King of Glo - ry

dim. e rit. mf

f poco più mosso *rinforzando* > *cresc.*

shall come in. Who is this King of Glo - ry? It is the Lord, — strong and might - y, The Lord of

f poco più mosso *rinforzando* >

ff largamente >

Hosts, — He is the King. — He is the King of Glo - ry!

FROLIC OF THE BELLS

LOUISE WOODBRIDGE

Con spirito

Fine

VIOLIN *mf*

PIANO *mf legato* *Fine*

f *pp* *D. C.*

f *pp* *D. C.*

IN THE PALACE

POLONAISE

SECONDO

FRANK L. EYE

Allegro M. M. $\text{d}=108$

Allegro M. M. $\text{d}=108$

ff

mf

ff

Fine p

D.C.

IN THE PALACE POLONAISE PRIMO

FRANK L. EYER

Allegro M.M. ♩=108

The image shows a page of sheet music for piano, consisting of 12 staves. The music is in Allegro tempo (M.M. = 108). The notation is complex, featuring various dynamics (e.g., f, ff, p, mf, f, f, f, D.C.), articulations (e.g., slurs, grace notes, fingerings 1-5), and harmonic changes. The music is divided into sections by vertical bar lines and sections, with a 'Fine' marking and a 'p' dynamic in the middle. The final section begins with a 'f' dynamic and ends with a 'D.C.' (Da Capo) instruction. The piano keys are indicated by vertical lines on the staves.

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

TOO BAD!

Grade 1½.

Grazioso M.M. ♩=80

HENRY S. SAWY

Ma - ry came to my house On a Sat-ur - day, Bring-ing all her dol-lies So we two could play.

Ma - ry brought some can - dy, Pop and gin-ger-bread. Wasn't it a pit - y I was sick in bed?

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MY NEW BIKE

Grade 2.

Moderato M.M. ♩=168

HUGH ARNO

I got a brand new bike to-day, It's paint-ed red and white, It has a horn that blows "honk! honk!"

light to use at night. (Riding my new bike) Honk! honk! Honk! honk!

Honk! honk!

Tempo I.

Honk! honk!

I like to blow my horn, "honk! honk!"

flash the light on too, I'm going to shine my bike each day, To keep it nice and new.

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THE TREASURE HUNT

rade 1.

Moderato M.M. $\text{♩} = 80$

SARAH COLEMAN BRAGDON

Sheet music for 'The Treasure Hunt' in 3/4 time. The music consists of three staves. The top staff is treble clef, the middle is bass clef, and the bottom is bass clef. The music is in moderate tempo (♩ = 80). The piece concludes with a 'Fine' and then continues with a dynamic 'mp' on the bass staff. The final measure on the bass staff ends with 'D.C.' (Da Capo).

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A SONG FROM THE DEEP

rade 2.

Moderato M.M. $\text{♩} = 144$

BERNARD WAGNESS

Sheet music for 'A Song from the Deep' in 3/4 time, key of G major. The music is in moderate tempo (♩ = 144). The piece features a variety of dynamics including *p*, *f*, *mp*, *cresc.*, *diminuendo*, and *l.h.*. The music includes several measures of chords and some single-note melodic lines.

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THE CURTSEY

CEDRIC SAX

Grade 3.

Tempo di Minuetto M. M. $\text{♩} = 132$

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THE MAIL MAN

Grade 1 $\frac{1}{2}$.

Allegro moderato M. M. $\text{♩} = 69$

LOUISE E. STAIE

mf 1. I'd like to be a mail man, dressed up in a suit of gray. I'd bring a card or
3. I'd like to be a mail man and carry a bag of mail. I'd bring a Christ-mas

let - ter to ev - 'ry one on my way. Fine

pack - age to ev - 'ry one with - out fail.

2. At Christ - mas I'd help San - ta wi

pack - a - ges and toys; I would - n't let him miss an - y lit - tle girls or boys.

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The Heart of the Blues

(Continued from Page 152)

"go-o-one" and hold the note. The Negro becomes impatient of silences, and fills in the rest-spaces with impromptu embellishments of his own. He slips in an "Oh, Lawdy!", or an "Oh, Baby!" before the next regular beat is due. These natural improvisations are the foundations of jazz. As the old folk airs came to be written down, the composers filled in the rests, or "breaks," with the most elaborate embellishments of which they were capable. Then orchestras took them up and added new improvisations for each of the various instruments. Then more sophisticated arrangers put in still more elaborate curlicues. The grandson of the old gang worker who put in a simple "Oh, Lawdy," fills in with virtuosity on the saxophone; but both are expressing the identical racial instinct in a typically racial way.

A Style Develops

Just as the syncopations and fillings have become more elaborate, the form of the three line stanza has undergone changes. The third line is no longer a repetition; it has taken on the color of an explanation. In my *St. Louis Blues*, the line "hate to see de evenin' sun go down" is repeated once, but the third line tells why, "Cause ma baby, he done lef' dis town." Later, too, the simple, natural twelve measure strain became elaborated into the conventional chorus. So the blues developed into jazz.

I have been called the "Father of the Blues," and I am proud of the title. My old *Memphis Blues* was the first of the blues songs; and the success of the filled in breaks was established the first time the orchestra played it, when the chorus had to be repeated time after time so that the saxophone, the drum, the violin, all the instruments, could have a share in improvising novel turns. My purpose, however, was not the creation of "hot" numbers. That they have developed so is due to the inherent characteristics of the music itself. My purpose was to capture in fixed form the highly distinctive music of my race. Everything I have written has its roots deep in the folk life of the South.

Although my *St. Louis Blues* is the more popular, I think *Beale Street* has the more interesting history. As I was walking down Beale Street one night, my attention was caught by the sound of a piano. The insistent Negro rhythms were broken first by a tinkle in the treble, then by a rumble in the bass; then they came together again. I entered the cheap café and found a colored man at the piano, dog tired. He told me he had to play from seven at night until seven in the morning, and rested himself by playing with alternate

hands. He told me of his life, and it seemed to me that this poor, tired, happy-go-lucky musician represented his race. I set it down in notes, keeping faith with all that made the background of that poor piano thumper. If my songs have value, it is not that of dance numbers alone. I have tried to write history, to crystallize a form for the colored workman's personal music, just as the spirituals give form to his religious emotions. (Incidentally, you will find the same racial traits in the spirituals—the repetitive words, the groping blues tonalities, the syncopated rhythms, the impromptu fillings in—elaborated along religious rather than secular lines.) For that reason, I cannot admire the sophisticated, made to order, commercial blues, which mutilate the simple Negro elements by dressing them up. I have the feeling that real blues can be written only by a Negro, who keeps his roots in the life of his race.

The Jazz-Swing Problem

I am often asked what differentiates swing from jazz, and I can best answer the query by telling a story. Long ago, I wrote *Yellow Dog Rag*. It sold mildly well, and after a while I forgot about it. When the popular taste for blues asserted itself I took out that old number and changed its name to *Yellow Dog Blues*. Other than the name, I altered nothing. Within an incredibly short time I had earned seventy-five hundred dollars in royalties from *Yellow Dog Blues*—which, as *Yellow Dog Rag*, had not sold well at all. That set me thinking. If a mere change in name could account for this sudden success, then it was just "new fashion" that caused its popularity. That is my answer to the swing question.

Swing is not a new musical form; it is merely a dressing up of jazz. It is artificial and often meretricious, emphasizing the "jittery" aspects of jazz improvisations, without the expressive depth that belongs to genuine blues. I suspect that it will pass in time, to make way for other "new fashions." But the blues, like the spirituals, will endure as long as the race does, because it is a genuine expression of folk traits. It may be born in Tin Pan Alley, but it is never conceived there. It is popular music in its truest sense, springing as it does from the soul of a people. For that reason, blues may well be regarded as "real music," and it should be performed in a musical way. It is helpful to remember that the fun and the gaiety of the blues state but half their meaning. The other half gives them their name; they express the pain as well as the joyous hopefulness of an essentially simple race.

Let me illustrate the psychology of the blues. Imagine a Negro who owes his rent and has been able to scrape but half of it together the night before it is due. He knows he

(Continued on Page 211)

The List of TODAY'S GREAT ARTISTS WHO USE TODAY'S GREAT PIANO IS A MUSICAL

Roll of Honor

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Josephine Antoine	Rosina Lhevinne
Wilhelm Bachaus	Jeanette MacDonald
Bela Bartok	Alfred Mirovitch
Josef Battista	Erica Morini
Harold Bauer	Charles Naegele
Jeanne Behrend	Joaquin Nin-Culmell
Anton Billotti	Willem Noske
Jussi Bjoerling	Louis Persinger
Moissaye Boguslawski	Henry Pildner
Lucrezia Bori	Lily Pons
Marie Therese Brazeau	Angel Reyes
Mario Chamlee	Moriz Rosenthal
Karin Dayas	Irma Schenectady-Hall
Jose Echaniz	Tito Schipa
Severin Eisenberger	E. Robert Schmitz
Daniel Ericourt	Bernardo Segall
Corrine Frederick	Leonard Shure
Arnold Gabor	Johann Singer
Walter Gieseking	Ruth Slenczynski
Jakob Gimpel	Leo Smit
Boris Golschmann	Joseph Szigeti
Eugene Goossens	Magda Tagliaferro
Amparo Iturbi	Alexander Tansman
Jose Iturbi	Alec Templeton
Edward Johnson	Helen Traubel
Alexander Kelberine	Paul Wittgenstein
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The major consideration of the truly great concert artists is the authentic expression of their art. It is therefore with pardonable pride that we point to the imposing list of today's great concert artists who have chosen as their sole vehicle for musical interpretation,

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Bringing a Song to Life

(Continued from Page 164)

the smooth, satiny, Sullivan treatment, but midway through the chorus shifts to a gay, lifting mood: here either mood is appropriate, but the mixture confuses the audience, and the effect of arousing one emotion by holding to one sustained, consistent mood is lost; and so is the singer's hold on the listeners.

Words That Awaken Life

A song with its mood established is a song brought to life. Good dictation will let your individual words be understood, good phrasing will give them sense; but to bring a song to life, you must make your listeners believe in it, thrill to its drama, and be swayed by it emotionally. The mechanical basis for doing this lies in determining which are the "significant words" of the lyric, and in bringing them out.

In every song there are one or two words on which the entire meaning pivots. In every good phrase, there is one word which lifts the phrase from the trite, makes it "different," breathes life into it, points up the thought, answers a question, lends color or atmosphere, and so on almost without end. It's the "significant word"; the word without which the phrase would be flat.

Often the significant word is that which answers the reporter's question marks. Try to pick the significant word in the titles below, and then check your selections against my choices in the right-hand column.

Somebody loves me	SOMEBODY
Who?	
I'm Alabamy bound	ALABAMY
Where?	
You leave me breathless	BREATHLESS
How?	
This is my first affair	FIRST
Which?	
Now it can be told	NOW
When?	
Three little words	THREE
How many?	
Isn't it a lovely day?	LOVELY
What kind?	
It's been so long	
To what degree?	so

Here are some other earmarks of significant words. Let them start you thinking, and you'll find others.

CONTRAST OR REVERSAL WORDS

BROWN eyes, why are you BLUE?

WORDS OF ENTREATY

PLEASE be kind.

ROMANTIC WORDS

I gave my HEART away. . . . You

THRILL me thru and thru.

IMPERATIVES

TRY to forget. . . . DON'T ever leave me.

ANSWERS TO ACTUAL OR IMPLIED

QUESTIONS

. . . confidently, it's YOU.

WORDS EXPRESSING LONGING, SEPARATION AND SO ON

Oh, how I MISS you tonight.

PLAY ON WORDS

Spring is here—I HEAR.

INTIMATE PRONOUNS

Just YOU and I.

CHEERFUL WORDS

Be enthusiastic about wonderful and swell.

ATMOSPHERIC WORDS

. . . in the CHILL of the night. Give chill a cold tone quality.

COMMANDS OR SUGGESTIONS

. . . and whisper "I love you." Do as the lyric says, and give the I love you a whispered quality.

ROBUST WORDS

Especially in Type I male songs, as in *Song of the Vagabonds*, certain words must actually be shouted to give the rousing effect that is needed.

I'd suggest that after you have



worked out your preliminary phrasing, you check each phrase and locate the significant word in it. As I said, some significant words will be highlighted naturally, having been given sustained melodic value; as in WHO (four beats) stole my heart away. Others are important to the phrase, but not vitally important to the meaning of the song as a whole; to these you'll give a subtle expression, "think" their stress, almost not stressing them, since simply your realization of their importance will be almost enough to color them.

One or two of these significant words will be really "big," and will point up the whole meaning of the song. These words you will definitely feature by singing them a shade louder, or considerably softer, or by some effective dramatizing device. These devices are covered in detail in other chapters but I'll include here a reminder of the most common ones.

Extra sustaining—usually after hurrying over the preceding casual words.

Pausing for breath, or pausing momentarily without breathing—

before or after the word.

Coloring the word with a controlled vibrato.

"Schmaltzing" the word with a laugh, sob, vocal mannerism, etc.

Highlighting the word with a melodic variation.

Technically, of course, you "treat" not the whole word, but just its accented syllable. Also, you do not stress two words in succession, such as in *I've been a BLIND ONE*, except possibly in a dramatic ending. Finally, in planning your treatment of the "big" word always bear in mind the fact that musical considerations may outweigh the dramatic element. Be ready to compromise or even sacrifice the word if your dramatization of it forces you to fight the melodic line.

Now a caution about insignificant words. We refer to them elsewhere in the book as "casual words"; they are the ones which have no importance beyond tying the lyric together. Examples: Expressions such as *in the, for the, at the, didn't you, isn't it a, haven't you the, don't you, would it be*; in short, combinations of prepositions, articles or auxiliary verbs. If sounded carefully they take on too much importance and throw the really significant words into the shade by taking away the shadow part of the contrast. These words are such that your listeners know what they are even though they are not sounded with crystal clarity. Consequently, I suggest that you skip over them casually. As a matter of fact, in highly intimate singing you can actually abandon your singing tone and "speak" these words occasionally, which is an especially useful trick when they occur on notes so low that you would otherwise have to dig for them.

There are also whole phrases which are unimportant; often referred to as "throwaways." The clever songwriter realizes that a song which is relentlessly dramatic all the way through has no contrast, and is tiring to an audience. You should follow his lead and give contrast to your own rendition by "throwing" these lines away; not going so far as to muffle them with sloppy diction or soft volume, rather just rattling through them with no particular emphasis. Important phrases may also be "thrown away" very occasionally to give them force through dramatic understatement.

Now let us get back to our main issue, which is putting across the mood of the song; to which end the highlighting of the significant word is an important tool, but only a tool. Most stressing or highlighting should be imperceptible, the emotion or understanding being produced in the listener without his realizing how it was done, or for that matter, without his consciously realizing that it was done at all. If you're really good, he'll know he got a kick

out of the song, but he won't know why. Too many obvious tricks make a porterhouse steak into hamburgers and it's only a step from hamburgers to hash. A little expression goes a long way. Don't follow the lead of the gushy lady elocutionist and knock the song over the fence especially in front of a microphone which is going to exaggerate everything you do anyway. Don't pour expression on every word until the song is a sticky mess and the rendition takes on the hysteria of a movie trailer. On the other hand, don't be as colorless as an undertaker's advertisement.

I remember as a very small boy how our church choir director used to reach his peak of artistic interpretation when he said, "Page 14 soft." This was my introduction to the subject of Dynamics in singing.

The trained singer usually possesses a tremendous dynamic range. Rosa Ponselle, for example, sings with glorious quality all the way from a barely audible pianissimo to a fortissimo of terrific power. The development of the dynamic range is one of the first objects of classic voice training.

The Most Rapid Way to Improve Your Voice

(Continued from Page 166)

and every consonant distinctly enunciated.

When Fred Astaire and Ginger Rogers are singing, they are as deft with the movements of their lips and tongue as they are with those of their light dancing feet. No extra movements, no loss of movement, but all the right ones accurately and economically taken.

To make the voice express your feelings, wishes, and moods, is the seventh principle. Of course the voice will not instantly respond to all you feel; but do not allow that to discourage you. Voices never become full toned and richly vibrant over night. But continue to put into practice what you have seen and heard, and the voice will grow progressively more expressive.

Exercise the imagination by reading the words of a song over and over until you realize the experience which is its life as vividly as though it had been your own. Play the music on the piano again and again, noticing how the pattern of notes guides the thoughts and the melodic lines expand the feelings expressed within the words.

This will stimulate you to sing the message of the song with personal warmth and appropriate enthusiasm. Sing with round, rich tones and they will reveal your feelings. When people like to listen to the sound of your voice, you have learned your lessons well.

What Makes Church Music Worth While

(Continued from Page 167)

undertaking the direction of church music. In order to bring the best values from the music he accompanies, he must learn to think orchestrally, to hear the music in terms of the different sets of instrumental choirs, quite as the composers do. The great modern organs are equipped with foundation stops, mutation stops, strings, reeds, and so on; and the use of the full resources of these will depend upon the awareness of the organist. It would be impossible, for instance, to bring out the great beauties of the Brahms "Requiem" on the organ, without a thorough and detailed study of the orchestral score. The best way to acquire this orchestral sense is by listening to orchestral performances, score in hand. A decade ago, this counsel would have meant hardship for the organist in outlying districts; but the splendid radio programs available today make it possible for anyone at all to receive his hints from masters ranging the gamut up to Toscanini. Again, excellent editions of the various scores have been put out in miniature form, at small cost.

Many libraries rent or lend these.

Further, the organist must be a competent improviser. Not everyone can be a Marcel Dupré, of course; but at least he should speak the language of his art in fluent fashion. The ability to improvise fluently in form, depends upon a knowledge of harmony, much practice, and a study of thematic development. It is often helpful to specialize in one composer at a time, following an intensive study of thematic development in Mozart by a similar study of Beethoven, Brahms, and so on. Again, since the organist must frequently provide accompaniments for music originally intended for other instruments (piano, violin, orchestra, for instance), he must master organ transcription. And he must be a ready transposer. "It often happens that hymns, as written, are either too high for the congregation, or too low for the boy choir. Thus, the organist must be able to adjust the key to the needs of both."

The Choirmaster in Action

In his second capacity, the director of church music will have one or more choirs to train. He may have a boy choir, or an adult choir, or both. The technic is quite different. The director who has himself served

in a boy choir will have an advantage over the one who makes his first acquaintance with the child voice in his capacity of executive. At all events, he should make a special study of this child voice, which is a specialty in itself. Here we find the pure head voice used almost exclusively; there must never be the least straining for power; and the tone must be projected entirely by head resonance.

Fortunately, the child voice tends naturally to select those means of emission which are best for it. If you have ever observed boys in the open country, you will know that they never force their voices when calling to each other at a great distance. Instead of bellowing out, as adults might do, they select some call with vowels in it—like "Oo-ooo!"—and project it by a change of tonality in a downward scale, hitting each note squarely in the middle, without the least forcing, and allowing the carrying power of the resonated tones themselves to do the work for them. It is precisely this natural emission of which the choirmaster must make use. First of all, however, he must understand it. Naturally, each individual choirmaster uses methods of his own to produce the tonal ideal he has in

mind. This is made clear when one visits different churches. All the singing may be good, yet the differences of tonal approach, and the consequent differences in effect, are striking. The tonal ideal of the master prevails throughout, though; and thus, the master must build such an ideal within himself.

The adult choir presents few problems beyond those of pure and correct tone production, and the achievement of that tonal massing in which no one voice stands out but all blend together for the creation of a single tonal quality. In the cathedral, we have a boy choir of forty voices and a men's choir of twenty. Both must be coached vocally and drilled in interpretation and tonal nuancing. Both must be dealt with according to their individual qualities, as boys and men. In working with children, the choirmaster needs a tremendous reservoir of real enthusiasm. Children feel this, and will give you anything you want as a result. They must be told exactly, however, what it is that you want. They must never be discouraged. Never scold them; correct them in terms of what they can do better; always let them feel that something, at least, is good—

(Continued on Page 216)

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ORGAN AND CHOIR QUESTIONS

Answered by

HENRY S. FRY, Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments.

Q. Recently I have started to work on the Toccata from the "Fifth Organ Symphony" by Widor. The registration given is Full Great, Swell, Choir and Pedal with Swell to Choir and Great to Pedal couplers. Because I have heard this composition played by many associates in our A. G. O. Chapter, I am aware that in the execution there is a rapid change of manuals throughout. Will you inform me, if possible, where these changes occur? Can you do this by numbering each measure?—M. C. A.

A. We are not familiar with "rapid changes of manuals throughout" indicated in your question. In the foreign edition the first change of manuals is indicated—to "R" (Swell) at the beginning of measure 33. The next indication is at the last eighth note in measure 66 where the left hand is indicated for "PR" (Choir with Swell coupled). At the beginning of measure 67 the right hand is indicated as being on the "G" (Great), with the left hand remaining on the "PR." Both hands are played on the Great beginning with the second count of measure 74. The edition included in "A Book of Organ Music" (Rogers) indicates both hands change to Choir at measure 31—going to Swell organ at measure 33. The right hand goes to the Choir at the beginning of measure 44 followed by the left hand at beginning of measure 45. Both hands go to the Great organ (full) at the beginning of measure 50. At measure 67 the left hand is indicated for the Choir (the last note in measure 66 should be included) and the right hand remains on a reduced Great Organ—both hands being played on the Great Organ in measure 74 (similar to the Foreign edition). Thus the closing measures prove a tonal climax—being played on "Full Organ." The Foreign edition does not indicate the return to the Great in measure 47. You can choose from these interpretations or adapt the number to your organ as may seem best to secure the several crescendos and diminuendos.

Q. Please explain the meaning of "Unit Organ." What organ book is recommended for defining stops, structure, quality and so forth?—H. G. S.

A. A Unit Organ is an instrument in which extended sets of pipes are used to produce stops of the same quality at different pitches—an illustration—a Bourdon (97 pipes Unified) can be used to produce the following five stops:

Bourdon	16'
Gedeckt	8'
Flute	4'
Nazard Flute	2 1/2'
Flautino	2'

For information as to structure of stops and so forth we suggest "Organ Stops" by Audsley or "Dictionary of Organ Stops" by Wedgwood.

Q. Will you please give me some information concerning chimes for our church organ? An organ service man suggests — chimes "M." and states they can be purchased and installed for \$380. Is this price about right? It was also suggested that we might locate a used set of chimes for less. Do you know of such sets?—W. C. K.

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The "Messiah" Stradivari Violin

(Continued from Page 171)

and more of what seemed to be an inexhaustible store.

He made frequent allusion to a remarkable Stradivari he claimed to possess, and which he called the "Salabue." Importuned to produce it, he steadfastly refused, yet, with each subsequent visit, he waxed more eloquent in its praise. Perhaps he had a well laid plan by which some day he would profit mightily in thus adding fuel to the fire which consumed his hearers in their desire to see this wondrous violin!

It was during one of the meetings with the great Paris maker and dealer, J. B. Vuillaume, while discussing on his favorite topic, that the incident occurred which gave rise to the name which ever since has been attached to the violin.

The famous violinist, Delphin Alard, was present; and, having heard of the by then considered mythical *chef-d'œuvre* of Tarisio's collection, is said to have exclaimed, "Ad ca, votre violon est donc comme le Messie; on l'attend toujours, et il ne paraît jamais."

Thus, with a halo of mystery and a luster of glory cast about it, reference to the instrument thereafter included mention of Alard's comment until "Le Messie" became its accepted title.

Although Tarisio had gained his end in creating an ever-increasing interest in his possession, he never gratified the desire of those who implored him to produce it, remaining obdurate to all entreaties and the temptation of offers to purchase it. Throughout the remainder of his days, the violin was considered to be no more than a fancy, a chimerical subject of Tarisio's imagination.

His death came in October, 1854. He was possessed of incredible wealth, all invested in his cherished instruments. To them he gave his all and for himself he was content with the bare necessities. He was found to have passed away, unattended and probably unloved, in an attic of a poor dwelling at Milan, surrounded with a great number of instruments, with none of the comforts of life he could well have afforded, a martyr to his obsession.

Treasures in Transit

Relatives were promptly approached, when Vuillaume was apprised of his death some three months later, and in January, 1855, the great connoisseur himself arrived. His first concern was to assure himself of the existence of the oft mentioned Stradivari of 1716; and it was found to bear out entirely all the eulogistic ramblings of its late owner. He completed the purchase, not only of the "Salabue"

Stradivari, but also of all the instruments which had been their late owner's consuming passion.

For over twenty years, until his death in 1875, Vuillaume guarded the instrument jealously. It is recorded that he once considered selling it, but it never left his possession. It was housed in a glass case, and no hand was allowed to touch it. So complete was his denial that others see it exposed, that it was rumored that he himself had fashioned it of his own conception and handiwork.

After his death it became by inheritance the property of his two daughters, one of whom was Alard's wife, and in 1877 Alard became its sole owner, retaining it until he died in 1888. After the death of Madame Alard, in 1890, it was sold, to leave France probably forever!

Through William E. Hill & Sons, of London, the violin was acquired by a Scotch amateur, but later again came into the possession of the brothers Hill, who have since consistently refused all overtures to part with it. Princely offers are said to have been received, among which, one from a prominent American manufacturer is said to have been in six figures.

In thus nearing the end of the history of this famous violin, it is fitting that one should tell of the altruistic gesture which the last owners made to their country and which had to do with the final disposition of this, one of the great artistic rarities.

It is now but a few months since the knowledge became public that the brothers, Arthur Frederick and Alfred Ebsworth Hill, had offered a collection of rare instruments to the Ashmolean Museum at Oxford. This magnificent gift has been accepted and ere long more detailed information of its nature will be available.

The British Nation may well be proud of the fine patriotism which these two of its citizens have exhibited in thus making permanent the possession of treasures of unassessable value. It is deeply to be regretted that one of them has departed this life before he could take part in the presentation ceremonies; Arthur Frederick Hill passed away February 5th, 1939.

Their contribution to Britain's art treasures includes the famous "Le Messie", which now again, probably for the last time, has changed ownership.

* * * * *

Do You Know?

That Wagner, Mozart, Verdi and Puccini seem to be the Four-Power Dictators of the world's operatic fare?

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Down to Mexico

(Continued from Page 151)

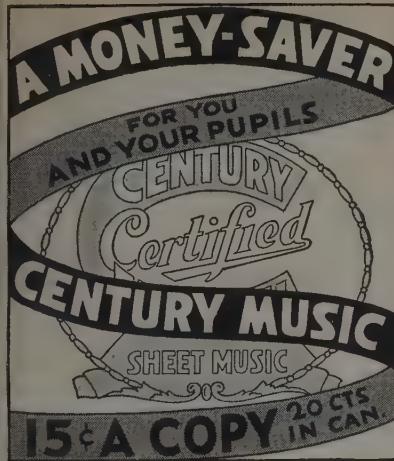
seems to be the best. It is definite Mexican and typical of the Indian dances. When published, pianists will find it an interesting addition to their repertoire. Musicians in Mexico usually speak of Galindo one of those "white hope" youngsters. American musicians might well keep his name in mind.

Candelario Huizer, the librarian of the orchestra, is a strange, quiet little man. An academic studiousness seems to form a regular habit about him. A bit reticent personally his transcriptions of Bach sound blatant as a carnival. He dresses Bach in Berlioz garments.

An Art of The People

Music is loved in Mexico. Near everyone plays and sings. Sentimental songs thrill the heart of a tourist looking for that romantic color the guide books tell about. There is a little cafe in Taxco where every night two musicians, Tito and Vincente, play and sing. They have never had the benison of formal musical training, yet they do what we with all of our theorizing often fail to accomplish. They make music simply and beautifully; they give a fascination that only the most glamorous of coloraturas in their heyday have ever given—a seductiveness, a joy and deviltry that no American folk music or jazz, or swing variety has even possessed.

I heard one day near Ixmiquilpan a weird native melody played on flute as some natives carried a freshly baptized baby down the road. They carried a pot of incense to waft their Christian prayers to heaven on the wings of a song that perhaps intoned a prayerlike bit of devotion to Quetzacoatl or some other deity. In Oaxaca I heard music for a colorful plume dance. It was one of the brightest bits of barbaric glorification I had ever seen. Enormous scarlet-feathered, panlike head-dresses and brilliant trapping served as costumes. The accompaniment was a simple native brass band plus native drums and rattles. The music? The melody was a polka—pure Bohemian polka. How did it get there? Whence did it come? We do not know and I wonder who does. This and a thousand other paradoxical experiences await any musical voyager into this strange country. Not far from the heart of Mexico City is a little square where for a few American pennies groups of musicians will play and sing. Sometimes a band of youngsters, untaught as they are, have a natural rhythm and beauty of voice that is extraordinary. Whether one looks for folk music, or for radical developments in a highly cultured type of modern music, it is there.



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193	Little Rondo	F—3	Carroll
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1611	March of the Boy Scouts	C—1	Martin
3122	Mary Night	E—4	Palmgren
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2519	Moonlight Sonata (Slip)	Cm—3	Beethoven
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3088	Big Bass Fiddle (Humoresque)	F—1	Martin
3097	Cuckoo Song	C—2	Martin
3044	Dance of the Hours (Valse)	C—2	Martin
3070	Golden Rod (Waltz)	G—2	Hopkins
3093	Humming Bird (Waltz)	C—2	Schiller
3095	Idle Moments (Waltz)	C—2	Lichner
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On Making Varnish

H. S.—The sample of your violin varnish shows considerable talent, but of course is very far below that of the Italian masters, especially that of the great men of Cremona. I think that using several more coats of this varnish would improve the appearance of the wood. As you no doubt know it takes several coats of varnish to bring out the full lustre of the wood. What you require is study with a first rate violin maker. You could gain much information from the little work, "The Violin and How to Make It," by a Master of the Instrument.

It contains full information for making violins, with diagrams, tools for working out the parts, and many formulas for preparing all the principal varnishes; also directions for making oil varnishes, spirit varnishes, colorless spirit varnishes and so on. These varnishes may be colored to any suitable shade, by the use of various substances. For a yellow tinge, use aloes, annatto, gamboge, turmeric, or saffron; any of the foregoing will give various shades of yellow. For red, use dragon's blood, or red saunders' wood. By a judicious use of these colors almost any of the violin tints may be obtained.

This book also contains a complete diagram for making violins of the model of Antonius Stradivarius. If you are able to spend a few months in the large cities, such as New York, Chicago, or Philadelphia, you will find many skillful violin makers, some of whom are willing to give instruction in the art to intelligent pupils.

The "Modern Concert-Master" by Gustav Saenger is an excellent work for the preparation of pupils for symphony and concert playing. It contains many of the most difficult and important passages from the great symphony works. It may be procured through the publishers of The Etude.

Gruenberg an Authority

A. L. B.—I have a very high opinion of Dr. Serge Barjansky's theory and books on tone production. Eugene Gruenberg, with whom you say you studied at the New England Conservatory of Music, is an authority on violin teaching and playing. His principal work is "Violin Teaching and Violin Study." I hope you know every word of this book by heart. For prices on the other book you mention, write to the publishers of The Etude.

An Eighteenth Century Maker

J. H. L.—Johann Gottfried Lieb, was a well known violin maker, of considerable note, in 17—. He belonged to the Markneukirchen school of German violin makers. His violins are of moderate quality. None of the authorities state the years of his birth and death, or the years when he commenced and terminated his activity in violin making. Some old history of German violin making might convey this information, but I cannot give you the name of such a work. He is classed, however, among the eighteenth century German makers. Information about such makers is very scarce, indeed.

The Young Teacher

A. E. S.—There are many questions from violin students who wish to form classes or to do private teaching in violin playing. A violin pupil should not try to teach until he is an excellent player and a comparative master of the instrument. He not only should be a good violinist, himself but also have had much experience in teaching. Many fine violinists prove very indifferent teachers, when they try to impart their knowledge to others.

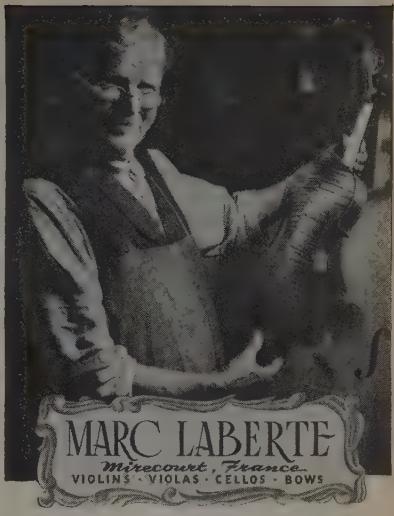
Violin Classes

H. G.—There are various ways of securing new pupils: advertising in papers and magazines; a house to house canvass to visit new pupils and their parents. A great deal of the science of the art and theory of violin playing and teaching can be discussed in a few hours, although not the actual playing. The formation of violin classes, under the direction of a skilled teacher, often leads to good results.

Requirements for Orchestra Playing

F. S.—The requirements for a violinist in a professional symphony orchestra are similar to those of a first violinist, although the technic required for the viola is possibly less extreme than that required of a first violinist. Orchestra positions are obtained by examinations of applicants. These examinations are conducted by the director and concertmaster of the symphony orchestra in which the positions are to be filled. I have attended many such examinations, and they were very interesting.

From your letter, you seem to have had much experience in the study of wind and string instruments, and what you need now is actual experience in symphony work. You could get much valuable experience by playing in students' symphony orchestras, which are always to be found in leading conservatories and colleges of music and similar institutions. By all means take an examination, if you can secure such an audition. If those hearing you think you are not up to the mark at present, they will no doubt give you some valuable advice, which will lead to your goal.



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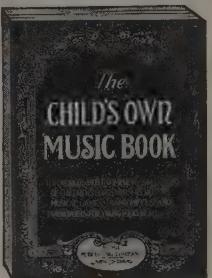
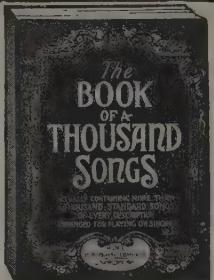
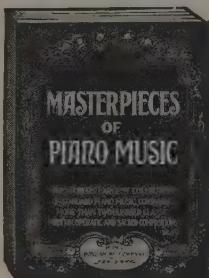
New Records for Home Music Lovers

(Continued from Page 156)

made—highlights from an opera as sung by the Metropolitan Opera Company of New York. For this set of five discs offers a condensed version of the recent revival of "Otello", as it was and is being done at the Metropolitan. Martinelli is heard as the Moor, Helen Jepson as Desdemona, and Lawrence Tibbet as Iago. All acquitted themselves with creditable artistry, and the Metro-

politan Orchestra, under the direction of Pelletier, lends brilliant support. The excerpts comprise the Drinking Song and the Love Duet from Act 1; Iago's Credo, Otello's Ora e per sempre addio, Cassio's Dream, and the subsequent scene from Act 2; Otello's Monologo and the Trio which follows from Act 3; the Willow Song, the Ave Maria, and Otello's Death Scene from Act 4.

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Some Vital Problems of the Clarinet

(Continued from Page 169)

joint of the instrument, so that the weight of the instrument rests on the thumb just between the nail and the knuckle bone.

Finger Control

Clarinet technique, like most instrumental techniques, involves the use of arms, wrists, hands and fingers; but it is in particular a finger technic that controls technique. If this axiom be kept in mind—"Clarinet technique depends on good finger technic," many mistakes will be avoided. The use of the arms, wrists, and hands generally is more of a disuse than use; that is to say, the less motion involved in their use, the better and smoother the result. The fingers must do the work in clarinet technique—must do it cleanly, smoothly, precisely, and must be supported and held to their task by a still position of the wrists, hands, and arms.

Fingers must be trained in the same way that a sleight of hand performer trains his—by a slow, careful repetition of fundamental movements until absolute perfection of control without loss of motion is achieved. One of the finest pairs of hands in the profession of clarinet playing belongs to a friend of mine who is a past master in the skill of the hand being quicker than the eye. Finger consciousness is essential to anyone who would be skillful with his hands. One not only must develop a train of exact reactions to stimuli, but he also must develop a perfect motor control.

Correct position is of basic importance in the development of finger control. The correct position is the most natural of all positions, and contrary to any idea as to its difficulty, its very simplicity makes it so. To one who has acquired the proper position, it seems odd that a beginner on the clarinet almost inevitably assumes an awkward position. Yet with a few slight adjustments of finger position and a few hints on the proper approach to the instrument, it is at times astonishing how quickly beginners overcome their former difficulties.

The two fingers which supply the basic "formula" for the correct hand position are the forefingers. If these fingers are placed in the correct position, the rest will follow easily. The left forefinger should be placed across the two keys on the top of the clarinet, the A-natural and G-sharp keys respectively, in such a manner that the second knuckle of the finger touches the G-sharp key and the first knuckle touches the A-natural key. The finger will probably then overlap the first tone hole at the base of the ball of the finger. Many people view this position with

alarm, fearing that the hole will not be completely covered. But this particular hole is the smallest of the tone holes, and in no case will the ball of the finger fail to stop it. The knuckles of this finger should be kept in constant contact with the aforementioned keys, and the only motion needed in opening the keys will be a slight straightening of the finger for the G-sharp key, and a short sliding motion for the A-natural. This position almost overcomes the awkward passage over the so-called "break" of the instrument from A-natural, second space, to B-natural, third line.

The right forefinger should be held at an angle overlapping the fourth tone hole of the instrument, and in such a manner that the second knuckle touches and completely covers the two lower trill keys of F-sharp and E-flat, B-flat. This enables the performer to open these two keys by merely straightening this finger from the second knuckle, and obviates the common and incorrect downward motion of the right wrist. Both of these forefinger positions will aid in holding the wrists still, and the resultant sense of relaxation will help the performer in his development of velocity.

Tips to Tips

If the forefingers are in the correct position, the next point to check in the hand position is the use of the little fingers. Here one must remember to place the tips of the little fingers on the tips of the keys, and the result will be completely satisfactory. The use of the tips of fingers will enable the performer, in this case, to employ all of the alternate keys to great advantage, and will also lend speed to his technique because the balance point of these keys is generally at the very tip, and the push required to open them is much less there than at the center.

If the forefinger and the little fingers are placed correctly, the other fingers will fall naturally into the correct position. Generally they must overlap the tone holes, and must be slightly curved in order to possess the proper strength and firmness in movement. It will be found that the fourth and little fingers of each hand naturally move together, and an effort must be made to develop independence of action, for the little fingers in particular.

One other very important technical point in clarinet playing must be mentioned before we turn back to mental aspects of the problem. Since the clarinet consists of a stopped pipe in which an air column vibrates, to produce sound, and be-

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cause the pitch is varied merely by opening or closing holes which control the use of more or less of that pipe, the placement of the fingers on the holes must be accomplished with great accuracy, if a clean definition of pitch is to be obtained. To this end, then, the performer must be careful to "snap" his fingers down on the holes or keys with a precise and rapid movement, and must raise them in the same manner. It is only by this method that the tones will be produced in a clear and ringing manner, and will literally "pop" out. One caution, however, must be exercised in this matter, and that pertains to smoothness of execution. Tone production must be in character with the type of composition being played and the requirements of the number itself. In a swiftly moving arpeggio passage the "pop" is desirable, whereas in a slow and reverential style such an abrupt sound would be awkward and out of place. The use of this method must be left to the performer's good judgment.

The Mental Attitude

In referring to the mental side of the problem of technique, we can simply define this outlook as our manner of thinking of what we do in order to do it better. Perhaps the effective thing to do is to employ maxims, or catch phrases in order to help us remember what to do. At least we can theorize for ourselves, asking the why of what we do as well as the how, and finally we may develop what may be called a psychology of technique. It is, of course, impossible to write a treatise of only a few hundred words on the whole mental aspect of art as applied to the clarinet in particular, but one might suggest the possibilities. It will be true always that a good technique can result only by the aid of well-balanced and poised conception of what immediate and what ultimate results are to be sought. The mind, however, must not be preoccupied, it must be relaxed. The ideal state is one of "control with relaxation." A good technique brings about control that is a sympathetic ruling of the hands, not a strained dictatorship over them. Balance of playing can be attained only by keeping a reserve supply of speed—and herein lies a fine point: Never play as fast as possible, and the technique will

never break down. Speed in playing is only a relative matter, for if the composition can be played slowly, correctly, it can be played as quickly as desired, so long as it can be played absolutely perfectly at the slow tempo. The composition remains the same, speed is variable, and perfection of playing does not depend on speed. If one can bear this in mind, the most feared bugaboo—"How fast can you play it?"—is dispelled once and for all.

There are some maxims worth repeating here which may help us in technique. All of them are pertinent, all can be used to good advantage:

1. Clarinet Technique must be thought of as Finger Technique.
2. Arm, wrists, hands and fingers must be used in such a manner that a "maximum of result comes from a minimum of effort."
3. Forefinger and little finger positions are the basis for a correct position.
4. Independence of the fingers must be developed, especially of the fourth and little fingers.
5. Tips of the little fingers on tips of the keys.
6. Fingers cover the tone holes accurately.
7. Fingers must be snapped on and off the keys.
8. Keep a reserve supply of speed through slow but very accurate practice.

An understanding of these phrases, not necessarily a literal memorization, will be very helpful to one genuinely interested in clarinet technique.

Finally, there is a good workable everyday psychology to apply to the matter of technique.

Nothing Is Impossible to Play if Practiced Long Enough

The modern composers give not a bit of quarter to the clarinetist; a good deal of difficult writing is to be found in the newer compositions, but most of the seeming difficulties will melt away if the player is willing to use a little logic, a little enthusiasm, a lot of work. Only by development of his physical and mental powers does he earn the distinction of being a master of technique.

* * * * *

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Scherzo in E Minor, Op. 16, No. 2—A Master Lesson

(Continued from Page 172)

very quick, light and crisp. It is as if we held the hand in playing position over a table, with forearm and hand on a straight line and the fingers curved. We then try to wipe off imaginary crumbs with the finger tips as these are swiftly pulled in toward the palm. If properly carried out, the tone will be as light as a bubble and will resemble the froth of the sparkling Champagne of my country.

Scherzare in the Italian, means "to jest, to joke." This ought to suggest gaiety, playfulness, merriment, good humor and frolic. Such is the spirit prevailing in the majority of the *scherzi*, even when they are written, as in the present case, in a minor key. Chopin stands out as an exception because of the magnitude of his four compositions bearing that name. They even reach unto great dramatic power.

Our Study Begins

The opening measures of the Mendelssohn *Scherzo* (1 to 5) are obviously a trumpet or bugle call; repeated several times through the composition, this call acts as a sort of *leitmotiv* and brings fine unity; it justifies the word "military" which is sometimes used in connection with this number.

From the beginning we are faced with a serious difficulty: the three notes of the call must come out very neatly. Those who possess this piece in their repertoire know well that much of this clarity depends on the action of the piano. It is wise to try the instrument first, in case of a public performance. Sometimes, I have even modified the normal fingering of 3-2, right hand, because the keys refused to work properly that way; and on some occasions I use such an unorthodox fingering as 3-3 repeated, because the call "comes out better," strange as it may seem.

The accented notes are played by the left hand. Withdraw quickly the right hand so as to make room for the left hand which must come down with finger pointed and stiffened, giving the proper "brassy" tone.

At the end of Measure 5 the feathery *staccato* begins, and up to Measure 17 we can use the wiping touch mixed half and half with short and crisp wrist action. Shadings and swell marks must be kept within the range of *p* and *pp*, so that the first return of the call at Measure 17 produces its full effect. Mark the first and third beats of each measure; but this must remain discreet and unobtrusive, and in reality, a leaning point more than an accent. Slightly more tone on the first beat, than on the third. Next, there must

be an absolutely unflinching rhythm. No *rubato* of any kind is permissible, as it would destroy the entire character of the music.

At Measures 23 and 25, and later at 76 and 78, one can strike the grace notes together with the lower notes of the interval of a third that follows. This produces the same effect as the original text and proves to be easier for certain hands.

The passage in thirds extending over measures 30 to 35, in the right hand, is played in strict *tempo*, without giving way to the natural tendency to increase the speed. The bugle call on B and F-sharp, at measures 31-32, in the left hand, comes through in the *mezzoforte* as against the *piano* in the right hand. When it is repeated one octave lower at Measures 34-35, the shading is *forte* in the left hand, and *mezzoforte* in the right hand, thus preserving the same adequate proportion.

At Measure 36, the *piano* comes suddenly on the second beat, and the tone subsequently vanishes into a delicate *pianissimo*, so as to emphasize the contrast with the blazing trumpet call when it appears for the third time. At measures 39-40, the arpeggiated chords are played with a crisp rotation of the forearm, and no finger articulation at all.

Now comes perhaps the most arduous passage of the entire work: the bugle calls up to Measure 48. They must remain bright and breezy, even when uttered through chords in the left hand (44-45-46). Here is a serious stumbling block to the average student, and sometimes to the concert pianist as well. There is a way to turn the difficulty, however, and to those whose wrist shows sluggishness the following version is recommended for the left hand in measures 44-45.



For the right hand, in measures 46-47, we advise the use of



It is better to employ a trick that is successful, because it sounds well, than to stick to the text at all cost and to distort its musical value. Leschetizky confirms this theory by arranging the bass calls for the left hand, measures 54 to 58, as follows:



But in my mind his version is defective in that the accent occurs only on the upper note of the octave; and, as this happens in a *fortissimo* passage, it is thin and lacks power. I much prefer the following version which gives the illusion, well nigh

perfect, of octaves and in fact, maintains an octave on the accentuated strong beats:

Ex. 4



A common error at measures 59-62 is to pound inconsiderately as loudly as possible. Heaviness can be avoided, and we can impart this passage elasticity and swing, playing it *forte* as a general shading, reserving the *ff* for the accentuated strong beats (here again, beat three to be slightly less marked than beat one). After the *sforzando* at Measure 61, it is wise to decrease suddenly to a *mezzoforte*, in order to be able to make a *crescendo* on Measure 62 which brings us back to *ff*.

Measures 63 and 65, in the left hand, are played in the same way as previously. Here also the sharp positions of shadings must be carefully observed, and the mode of attack must change from "loud and hammered" to "feathery wiping" with lightning speed, one never encroaching upon the other.

From Measure 75 to Measure 96, there is a repetition of the similar passage heard before, with only a few slight differences of shading. It is most effective to build up a discreet *crescendo* (reaching only to *mezzoforte*, however) on measures 89-90-91, and then to diminish in the same proportion on measures 93 to 96.

The following ascending bugle calls vanish away and arrive at the thoroughly delightful change to the key of E major. One must observe the three steps carefully (measures 97-98-99); and, after a slight *ritardando*, the *tempo* is picked up at Measure 100 and kept most exact to the end.

The first two beats of Measure 100 are difficult to play smoothly. The following preparatory exercises, to be practiced very slowly, will help even it up:

Ex. 5



The charm of these last ten measures is actually beyond description. Their daintiness is unexcelled anywhere; and, according to preference, one may well think of precious lace work, fairies at dawn, butterflies in a flower garden, or a will-o'-the-wisps in the moonlight.

* * * * *

Beating Ahead

Lonny: "Is she the leading lady?"
Johnny: "Yeah, she's leading the orchestra by about four measures."—Cincinnati Cynic.

THE PIANO ACCORDION

Interpretation of Accordion Music

By
Pietro Diero

As Told to ElVera Collins

ACCORDIONISTS often make the mistake of concentrating entirely upon notes and technical difficulties when learning a new selection. They think that expression and interpretation form a sort of veneer which can be held in reserve and applied only during public performances. At that time, however, there are many things to distract the player, so he naturally reverts to playing the selection just as he practiced it, namely mechanically.

The time to work out musical interpretation of a selection is the very first time it is played. Naturally there may be some fumbling over notes and technical difficulties; but the outline or model should be charted out and all other things brought in line to express the emotional content of the piece. Such interpretation becomes a part of the player and it will be impossible for him to play the selection any other way than musically, whether during practice periods or before the public.

Playing musically gives us a reason for everything we do. If we have a *crescendo* passage, we work to perfect it as it usually leads up to a climax. Our thought is concerned with bringing out an effective climax, rather than merely playing a group of notes rapidly. It is surprising how very interesting all practice can become if it is worked out along these lines.

A selection never should be repeated unless there is a good reason for doing so. Our minds are ready to be a great help to us, if we will only use them; but many students depend upon their fingers only. Listen to your playing and analyze it between each repetition. Decide what points need to be improved upon with the next repetition. The greatest danger of mechanical playing occurs after a selection has been learned, for frequent repetitions may cause the player to forget to interpret the selection musically.

Creating the Mood

There is a definite technic to the art of playing musically. It is divided into two parts. The first part is not difficult for it concerns such techni-

cal points as variety of tone, variety of *tempo* and observance of all signs. These subjects have been discussed frequently so we shall proceed to the second part of musical interpretation which is more difficult, because it is not tangible but must be created. This is where the personality of the player enters, for it is he who must put the spark of life into his interpretation. Observance of all rules is not enough. Accuracy is not enough, although it is essential. The player must put his very soul into the telling of his musical story. Naturally the selection must mean something to him before he can make it mean anything to those who hear him.

Accordionists never should adhere to fixed interpretations nor should they exactly copy the interpretations of other players. Certain liberties may be taken, but they must never distort the meaning as originally intended by the composer.

Ideas for musical effects may be gotten by listening to a singer or speaker. The latter would not think of shouting his entire talk. On the contrary, his tone might vary from a low whisper up to a dramatic climax on some feature he wished to emphasize. He might linger over certain words he wished to impress upon his audience. He probably would pause before bringing out some particularly dramatic high spot of his talk.

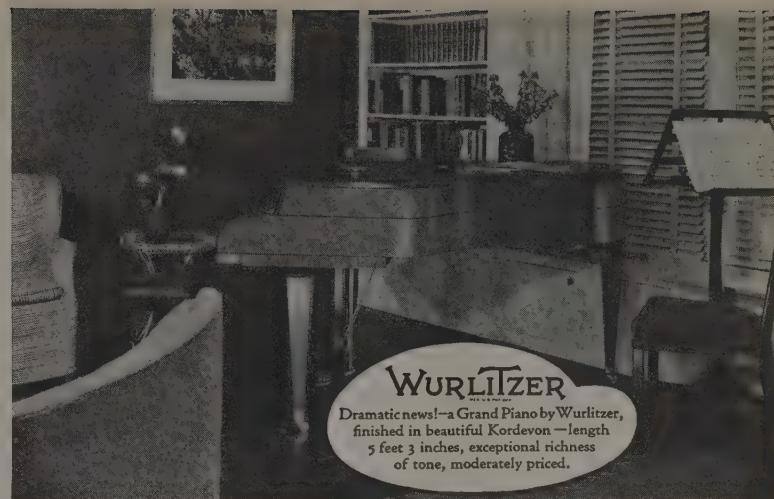
Accordionists who always play as loud as possible never can expect to play musically. They cannot bring out an effective climax, because they have never practiced shading of tone.

The nature of the accordion is such that it actually breathes; and for that reason it is capable of expressing our every emotion, if we will but direct it. Let us always think of the bellows as breathing like a singer, rather than as merely pumping air.

This excerpt of *Dark Eyes* provides a good example for working out musical climaxes.



(Continued on Page 204)



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Interpretation of Accordion Music

(Continued from Page 203)

The first four measures are a gradual build up to approach the grand climax which is the second chord in the fifth measure. This is played *Sforzando* and then held in the same manner that a singer might use. The effectiveness of the climax depends entirely upon the correct playing of the measures preceding it. If the volume of tone is increased too soon there can be no climax.

The end of the sixth measure provides an example of the pause which a speaker observes before bringing out an important point. Notice that there is a definite pause in the music; and then the chords of the following measure are played *forte*.

The last two lines of the first page of the piece represent the theme which is always interpreted so soulfully by Gypsy violinists. Accordionists can put the same feeling into this passage if they try. An interesting progression occurs in the bass. It must be heard but merely as a harmonic background for the theme played by the right hand.

Many accordion artists claim that whenever they are in doubt about phrasing they sing the selection through several times. Breathing spots are then indicated for the reversal of the bellows.

Accordionists will find their progress more rapid and their practice more interesting if they will form the habit of always telling a musical story, rather than of merely playing a group of notes. The day of mechanical accordionists will then be over.

* * * * *

Accordion Questions Answered

Q. Would it be easier to play bass solos on an added minor third for counterbass rather than upon the regular one hundred and twenty bass instrument? —E. L. Oregon.

A. The one hundred and twenty bass accordion has proven best and most practicable. One hundred and forty bass instruments are used, but they are much in the minority. The extra row of bass buttons necessitates the use of a larger bass panel, so the hand cannot assume the convenient playing position that is possible on a one hundred and twenty bass instrument.

Pietro Deiro will answer questions about accordion playing. Letters should be addressed to him in care of THE ETUDE, 1712 Chestnut St., Philadelphia, Pa.

An Irishman the Grandfather of Russian Music

(Continued from Page 154)

Chopin used his own mostly as a vehicle to the princely dwellings of the Faubourg Saint Germain, Field often alighted in front of disreputable taverns. He also used to take long walks, often accompanied by one or more of his four pedigree dogs which, it was contended, answered the imposing names of Palestine, Bach, Handel and Mozart.

Nevertheless he did not remain inactive as a composer. During those first years of meteoric success, he wrote some of his larger compositions, including several of his seven piano-forte concertos and his piano quintet.

A New Form Created

It was in 1814 that Field devised the musical form of the *nocturne*. Previously and following the beaten path, he had written sonatas, rondos and concertos. Then he evidently felt the need to broaden his outlook, to reach more freedom and melodic independence, to break away from forms hampered by too many scholastic restrictions. Undoubtedly he would have been much surprised at that time, had he been told that the word *nocturne* would find universal acceptance, would embody a definite type of lyrical inspiration, and would spread over a hundred years of musical history from him, through Chopin, to Gabriel Fauré and Claude Debussy.

But the year of 1814 was marked

by another notable event. One day a young Russian, only twelve years old, presented himself to Field and asked if he would consent to give him instruction. Michael Glinka was his name. By questioning, Field noticed unusual gifts in the applicant, and he was at once accepted as a student. This contact was exceedingly successful, because Field was by no means a routine teacher. His nature, genuinely Irish, was warm and genial. He was constructive in his criticism, never sarcastic nor insulting. Under such care, gradually Glinka became equipped for the great mission which would befall him, the creation of Russian music.

Field, however, continued his extravagant existence. In 1822 he transferred his home from St. Petersburg to Moscow. His intemperance grew from bad to worse and soon turned into a sort of dipsomania. Too often he practiced the Russian fashion of drinking vodka, or whisky, by the foot or by the yard. This curious method, which it must be said takes place only on exceptional occasions, consists of absorbing as many glasses of liquor as will stand side by side along one of the above mentioned measurements. With such a regime, coupled with other excesses of all kinds, it is no wonder that Field came to the point of neglecting his teaching and of giving up his composition entirely. It was now, when his fortune was

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"We may deem it certain that our civilization, as far as it determines artistic man, can be reanimated only by the spirit of music—of that music which Beethoven released from the fetters of fashion."—Wagner.

rapidly melting away, that his health broke and his life began to drift aimlessly. But this disastrous spell did not last. The fighter that was in him staged a miraculous and heroic comeback. Dominating his ailments, he decided to recapture his fame and wealth. It was in 1832 and he was fifty years old. After thirty years of absence he went back to London and appeared at one of the Philharmonic Concerts. His welcome was nothing short of royal, and the acclaim was vociferous. Upon landing, his first visit had been to Clementi; and his sorrow was genuinely deep when he found his old master ill.

The return of the prodigal son probably did much to brighten the old Clementi's last hours; and when, on a gray and misty morning, the funeral procession left for Westminster Abbey, Field was one of the pall bearers, thus paying his final tribute to the man who had exercised such an influence over his early life.

From London, Field invaded the Continent and started on an extensive concert tour which took him to Belgium, Paris and the French provinces, Switzerland and Italy. It was another cycle of conquests, and the financial result was most gratifying.

While in Naples in May, 1834, Field fell critically ill and had to enter a hospital for a major operation. His condition became very grave and he had to remain under medical care for many months, with the result that upon leaving the hospital all of his newly acquired fortune had vanished. Russia, however, came to his rescue in the form of a traveling family who heard of his misfortune and generously offered to take him back to Moscow. On this return trip they all stopped over in Vienna, and Field, though broken in spirit as well as in physique, found the courage to give three magnificent recitals. It was his swan song. Upon arriving in Moscow he took to his bed and never left it again. But even then he kept an indomitable spirit, and his sense of humor was as keen as ever.

As death was near a priest came to visit him. "Are you a Catholic?" he asked. Field smiled and denied. "A Protestant?" Again Field shook his head. "Then, perhaps a Calvinist?" "No, Father, only a clavecinist!" (Clavecin is a French word for harpsichord). On the 11th of January, 1837, he passed away.

Two of the greatest tributes that an artist can receive were paid to Field by Glinka and Liszt. "His playing," said the former, "was at once sweet and powerful, and it was characterized by an admirable precision." As for Liszt, he honored the *nocturnes* by making an edition of them, and in the preface we find the following lines: "Their first tones already transport us into those hours when the soul, freed from the burdens of the day and resting only in

itself, soars upward to the mysterious regions of the starry heights. Here we see it, ethereal and winged, hovering among the flowers and scents of the garden of a nature with whose essence it is so lovingly permeated."

Such praise certainly deserves much attention. It should contribute to rectify the legend that Field, the composer, was merely a sterile technician. In reality, the Irish lad who started his almost fantastic career by toiling modestly in a workshop, who eventually fulfilled the prediction of Clementi by climbing every step of the artistic ladder, who lost his fortune and regained it through tremendous will power, this lad with a big heart was also a precursor, an inspired writer, a creator and a pioneer. "Grandfather of Russian music" will remain as a true title of his glory, and the Emerald Isle may well feel proud of her son.

Music Lover's Bookshelf

(Continued from Page 159)

these new volumes are made more playable by an ingenious system of small printed arrows devised by the editor, Mr. Albert E. Wier, who has applied for a patent for his invention. Mr. Wier has been an exceedingly prolific and valuable compiler of musical albums, which have had an immense sale by many different publishers. He has included in these volumes a list of recordings by Victor, Columbia and Decca, so that it is possible for the enthusiastic performer to study his own part with a record made by virtuosi, before playing it in his own group. We understand that large numbers of players already are doing this. The volumes should be also of great convenience to those who attend chamber music concerts and who desire to follow the score, as well as to those who are on the lookout for fine chamber music programs on the radio. The editor has included special educational notes about several of the compositions.

The albums may serve also another very useful purpose. The student of score playing and score reading is often "put to it" to find sufficient material in the different clefs. When a student in Germany, the writer of this review was obliged to use the Wüllner "Sight Singing Method" for elementary practice. These new volumes would have been most useful at that time, just as they will be for the musicians of today.

"The Chamber Music of Beethoven" Pages: 352 (sheet music size)
"The Chamber Music of Brahms" Pages: 256 (sheet music size)
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WU HU (Rolle)	Walter Rolfe	Blackberries) (O'Connor)	Norman Leigh
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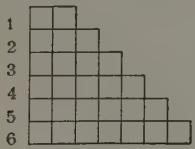
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How Much Musical Talent Has My Child?

(Continued from Page 160)

test item A there are two comparisons with the original; then for item

Illus. 2



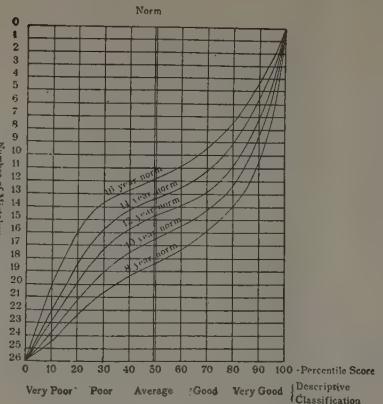
B a new melody is given to which three comparisons are to be made; then for test item C there are four comparisons with the original; and so on, until with the last item there are seven comparisons. In each instance, the original melody is played once only, and all comparisons for that test item are made to it. The test must be played strictly as written, otherwise the child may be penalized because of the inaccuracy of the pianist. Likewise, no test item should be played twice, because this would double one's chance of getting the item right and materially alter the score, which is meaningless unless obtained under standard conditions so that it can be compared to the norms obtained under the same conditions.

Ex. 7

In scoring the test, count the number of mistakes, which is the score on the test, and compare to the "norm" for interpretation. This is done as follows:

1. Locate the score (number of

mistakes) on the scale at the left side of the graph;



2. Follow the line opposite the score until it hits the curved diagonal line which corresponds to the age of the child;

3. Drop straight down to the bottom of the graph which gives the percentile score, and a descriptive classification of this score in terms of "very poor", "poor", "average", "good", and "very good."

A percentile score is simply a way of stating the rank of a particular person in a group of 100 average individuals. If his percentile score is 100, he obtained the highest score in the group; if it is 70, he does better than 69 out of the 100, but 30 do better than he; if his score is 50, he is average, 50 are above him and 49 are below him; if his score is 20, there are only 19 who do as poorly, and 80 obtain higher scores. A few examples should make the method of interpreting the score clear: 1. A score of nine mistakes for a child who is twelve years of age is found to be "very good" on the "norm." This is found by locating "9" on the left-hand scale and going to the right until meeting the line marked "12 year norm", then dropping down to the percentile scale at the bottom, which is about 85, or, according to the descriptive classification below the scale, "very good." Compared to other children of his own age, this child does better than 84 out of 100 average children, and only 15 excel him. 2. For a child who is eight years of age, a score of 18 mistakes is "average", or approximately a percentile score of 53. He does better than 52 average children out of 100, but 47 get higher scores than his. 3. For a ten year old child, a score of 24 mistakes is "very poor", because his rank, out of 100 average children, is only about 9, only 8 do any worse in the test while 91 do better.

Because a child can concentrate and attend better as he grows older, a score at one age is not directly comparable with the same score at a different age. This can be easily illustrated as follows: A score of 12 mistakes for a sixteen year old child

equals a percentile score of 47; for a fourteen year old, it is 65; for a twelve year old, it is 76; for a ten year old, it is 81; for an eight year old, it is 86. This shows the necessity of having a "normal" group as a standard with which any individual score may be compared. Otherwise there is no way of determining what a particular score means, since it has no meaning until compared to something else. For this reason home made tests are of little value, because there is no standard to go by.

Any score which is above average is usually considered satisfactory in such tests. However, in the field of music, one would not be considered very musical if no better than average; so that a score equalling something better than the 60th percentile should be secured before much encouragement is given. The nearer the percentile score approaches 100, the more encouragement may be safely given for pursuing music seriously. Although this abbreviated test is not reliable enough for making any very specific vocational recommendations, it is probably safe to say that anyone obtaining a percentile score of 95, secured by only five percent of the population, has definite possibilities of outstanding musical achievement. There are many other factors besides capacity, (this test is supposed to measure the most important inherent musical capacity) which must be considered as contributory to musical achievement; so that success cannot be safely predicted on the basis of a test alone. The willingness to work, good instruction, good health, a gift of a good voice for a singer, or muscular-nervous speed and coordination for the instrumentalist, and proper motivation, are some of the other requisites for successful accomplishment. The main value of a musical talent test is its objective evaluation of the limitations, or potentialities, set by nature, which, aside from all the other factors, are so important in any eventual musical success. That some people are highly endowed, while others are musical paupers, is quite evident; but only by means of standard and accurate tests can we obtain any very reliable estimate of the amount of this endowment possessed by any individual, even before the time he has started his training.

KEY

1. N T
2. S K S
3. T N K S
4. K S T N T
5. S K N T S K
6. T N K S T N T

(This should be placed on a different page from the score blank, so it cannot be seen and copied by the candidate for test.)

It should be remembered that no
(Continued on Page 216)

Moviedom Turns to Musical Pictures Again

(Continued from Page 157)

the featured song hits, *Captain Vanka*, and *The Moon and The Willow*. The Paramount offices advise that, as far as statistics show, this is the first time that a director has composed songs for a picture of his own making. Schertzinger, of course, is no novice at the turning out of piquant and engaging melodies. He has composed a number of well known successes, the most popular of which, perhaps, is the perennially pleasing *Marquita*. For the direction of the Crosby picture, Mr. Schertzinger returns to Paramount after an absence of some six or seven years. His latest production was "The Mikado," which he did in England. Johnny Burke and Jiminy Monaco have written all the other featured songs for "The Road To Singapore," including a native chant, *Kaigoon*, sung by the three principal players and a chorus of three hundred natives, and written in Esperanto to avoid censorship complications.

The movies have again blithely waved aside tradition in Twentieth-Century Fox' new production of "The Blue Bird," featuring Shirley Temple as *Mytyl*, in the beloved Maeterlinck comedie lyrique. For the film version of the play, Al Newman, the studio's musical director, has written a complete new score and has not made use of the Humperdinck music nor the opera of Albert Wolff.

The possibilities of motion picture sound equipment have been exploited to the full in securing new artistic effect in "The Blue Bird." Electrical instruments constructed by the studio's sound experts augment the familiar instruments of a

full symphony orchestra for the episodes "The Land of the Future" and "The Past". The voice of the elusive Blue Bird is represented by the whistling of Marion Darlington, who has a repertory of 5000 bird trills and who has been responsible for an impressive portion of the bird voices of the Disney pictures.

Creating the voice personality of the Blue Bird offered something of a dramatic problem. In the earlier sequences of the Temple film, the Blue Bird is actually a thrush. Only after *Mytyl* has learned the wisdom of unselfishness does the thrush undergo the miraculous change and reveal itself as the bird of happiness.

"It wouldn't have been right to have the thrush sing like a blue bird, and it wouldn't have been right for the Blue Bird to sing like a thrush," said Miss Darlington, in discussing the problem of this fictitious bird character. "We finally decided that inasmuch as it's not a regular blue bird, we could create a new song for it—a little like a thrush's call, with just a bit of blue bird."

"The Blue Bird" is filmed in Technicolor and no expense has been spared in making it one of the most spectacular efforts in color. Because the story progresses without the necessity for "flashbacks", which have always presented a knotty problem to the color technicians, hitherto unexplored possibilities in the use of color harmony have been revealed. Also the color engineering research which went into the preparation of the picture has resulted in the production of shades which formerly were impossible in the three-color process.

The World of Music

(Continued from Page 147)

The Choir Invisible

MRS. EFFIE CANNING CARLTON, composer of the popular nursery song, *Rock-a-Bye-Baby*, died January 7th, in Boston, at the age of eighty-one.

CHARLES DALMORES, eminent French baritone, long a mainstay of the Chicago Opera Companies, passed away on December 6th, at Hollywood, California. Born at Nancy, France, he won prizes at the conservatory for proficiency on the French horn and violoncello, but was discouraged in his ambition to be a singer, till, after study in Berlin and long struggles, he made his operatic début in 1899 at Rome. He was brought to America by Oscar Hammerstein for his Manhattan Opera Company.

MARGARET GOETZ, widely known American singer of the last generation, passed away early last December at Los Angeles. Born of German parents, in Milwaukee, her vocal training was finished under Frederick Root of Chicago,

Stockhausen of Frankfurt, Germany, and Mme. Garcia of Paris. In the last named city she and Mrs. Whitelaw Reid founded the Three Arts Club; and later in Chicago she collaborated with Clarence Eddy in his famous organ recitals at the Auditorium.

RUFUS ORLANDO SUTER, for a quarter century an active leader in the musical life of Warren, Pennsylvania; passed beyond on November 6, 1939. Born in Pittsburgh, January 25, 1875, he early became active in small ensembles and orchestras, and, on moving to Warren, he was the first to introduce orchestral work in the high schools of Warren and vicinity. A facile composer, from the simplest open string violin piece for beginners to advanced piano and orchestral works, his musical friends included Victor Herbert, who several times programmed his *Humoresque for Strings*, Cadman, and F. Zitterbert. Mr. Suter was long a valued contributor to the Theodore Presser catalog.

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Relief Through Change

(Continued from Page 149)

praise of these works, the public has failed to insist upon their repetition, as they do the inspired and permanently beautiful works of Beethoven, Chopin, Schumann, Wagner, Liszt, Brahms and Debussy. Great music implies an adjustment of the highest expression of the tone art to the larger needs of humanity.

We have just listened to a radio performance of the Beethoven "Ninth Symphony" as conducted by Arturo Toscanini before a crowded audience in Carnegie Hall of New York City. This symphony, written at the behest of the London Philharmonic Society, which sent Beethoven an honorarium of two hundred and fifty pounds, was first given in 1824, at Vienna. Despite the hostility of Beethoven's earlier critics, the symphony was immediately acclaimed as a masterpiece. Tonight this century old work sounds as fresh and virile as, let us say, Shakespeare's "Romeo and Juliet," a glorious work of permanent art. Meanwhile many waves of modernism have swept over the rocks of music and literature and then moved silently back to the tonal seas, evoking no significant impression on the granite shores of public opinion.

In musical pedagogy, in the teaching of the instruments and the voice, change has been ceaseless. Yet here again fundamental technical and interpretative changes have not been so very many. Some have, however, been very valuable. In the teaching of the piano, for instance, there was once a kind of German tradition (often attributed, perhaps unfairly, to the Stuttgart Conservatory) which savored of the ridiculous rigidity of the "goose step." The object seemed to be that of turning the hands and the arms of the player into technical machines. The widely read Alfred Heinrich Ehrlich, pupil of Henselt and Thalberg (1822-1899), suggested in one of his works (I think it was "Wie ubt man am Klavier") that the pupil should practice with the arms held close to the body. In order to insure this he had his pupils hold a heavy book under each arm. How many cases of paralysis this produced we do not know; but, after a few trials as a youth, our common sense told us that such a course was certainly not right. With Deppe, Leschetizky and other modern thinkers, "relaxation" was promoted, and this too was carried to unhealthy extremes. People began to play with arms that seemed like links of sausages. Then came the musical Bolsheviks who tried to point out that technical exercises, scales and arpeggios are unnecessary. A good technic might be secured through any kind of irregular means. Liszt, Rubinstein, Paderewski and scores of other virtuosi, found the study of scales and arpeggios imperative, but some half-baked musical demagogue who opposed them could do away with all of this by the sale of his musical nostrums. Now there is a swing back to sanity in the development of technic, and Czerny, Cramer, Moscheles and Philipp are coming again into their own. The change may have been valuable in this instance, if only to show the inexperienced what is permanently useful. Perhaps only in this way could those, who have been blandly cheating themselves out of success, have learned the right course.

There is a certain balance of experience and good sense which should govern all change. There are times when the only course to take is a drastic change which may alter all one's life plans. When such changes are wisely taken they may turn misery to happiness and failure to prosperity and success. Lord Bacon once wrote, "He that will not apply

new remedies, must expect new evils." That is all very well, but we all have in our minds the tragedy of the doctors in the middle west who tried out a new drug supposed to have the benefits of sulphanalamide, but resulted in killing a score of their patients. The point is to avoid changes based upon snap judgments. Many pupils, for instance, have changed from tried and trusted teachers only to meet disappointment and chagrin after a few months. The new broom does not always sweep clean, sometimes it merely raises a cloud of dust.

In a western state a man sought a divorce from his wife, upon the complaint that his wife and his mother-in-law were continually changing around the furniture every few days. There are some people who never seem to settle down to a regular plan of living and working, but are continually and restlessly exhausting themselves with useless changes for no profit whatever. Beware of quick changes, but keep yourself in readiness to make necessary changes demanded by the times.

The *Etude* thanks its readers for their expressions regarding the changes and improvements recently made in this publication. Some of them had been under consideration for years, and every proposed betterment was weighed in the scales of long and expert experience. We invite our readers to regard these changes as evidences of the vitality, virility and modern attitude of your magazine—all indications of the *crescendo* of interest and practical value to be expected in *The Etude* in the future.

Radio in the Musical World

(Continued from Page 158)

America is a democracy on wheels, the sponsors of the program point out, and the railroad in many ways has been the most important factor in freeing the population from the economic and social limitations of small communities. On March 12th, "Hobo and Jailhouse Songs" will be heard—the plaints of wanderers and prisoners; and on March 19th, "Outlaw Ballads" will be featured.

"Milestones in the History of Music" is the title of a series of Saturday Morning broadcasts from the Eastman School of Music, with Dr. Howard Hanson as conductor and commentator (NBC-Red Network, 12 noon to 12:30 PM, EST).

Dr. Hanson usually focuses his listeners' attention on one composer or on a special form. For example, recent programs consisted of the music of Purcell, and of Handel, while another was based on the *concerto grosso*. These programs will be heard on March 2nd and 9th, with the final one of the season on the 16th.

Maestro Arturo Toscanini returns on March 16, to his post at the head of the NBC Symphony Orchestra. Do not forget to mark the date; it is one you will not want to miss.

The Philharmonic-Symphony Orchestra of New York will broadcast five Sunday afternoon concerts over the Columbia Broadcasting System network during March. Joseph Schuster, violoncellist, will be the soloist on March 3, Robert Casadesus, Parisian pianist, will be featured March 10, and Clifford Curzon, pianist, will be guest star on the March 17 broadcast. John Barbirolli will conduct all these concerts. On March 24, Albert Stoessel will conduct a Philharmonic concert starring Ernest Hutcheson, pianist, and on March 31, Barbirolli returns to the podium with Vladimir Horowitz as piano soloist. All concerts will be heard at 3:00 P. M., EST, over the CBS network.

Dr. Walter Damrosch in his "Music Appreciation Hour" broadcasts (NBC-Blue Network, Fridays, 2 to 3 PM, EST) has chosen for his subjects this month "The Overture" and the "Music of Wagner" (March 1), "The Human Voice" and "The Song" (March 8), and "The Symphony" and

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Accompanists Are Born, Not Made

(Continued from Page 153)

the *effect* of doing it by restraining his playing. Later in the song, when the same musical figure is repeated in the upper range, where the singer can easily achieve full power, the accompanist must come out more vigorously in his playing, to diminish the contrast. He must watch the line of the melody. Where it rises, he must increase the color, warmth, and power of his playing; where it descends, he must hold back. A problem of this kind never arises in instrumental accompanying, where an equally powerful tone is possible in all registers.

The singer plans his own phrasing, of course, but the accompanist can make or mar the effect of each phrase by the support he is able to give. I cannot too much emphasize the fact that phrasing depends upon breath. Thus, in calculating a long phrase, the accompanist must skillfully, almost imperceptibly, accelerate his *tempo*, coming back to normal at the end of the phrase, where the singer can feel sure of finishing in good style. I do not mean that the accompanist must play with noticeable rapidity. Simply, he must guard against dragging the start of a phrase which is meant to give an impression of slowness at the end. Take, as example, that phrase in *Mainacht*, ". . . und die einsame Traene Rinnt." The audience must be conscious only of one continuous, easily achieved phrase. At the same time the singer must be conscious of being helped over the first few words. Dragging the beginning of a slow phrase is the worst fault of the inexperienced accompanist.

Accompanist to the Rescue

In cases where a singer tends to flat or sharp, the accompanist can help him find his way back to correct tonality by lightly accenting the melodic line in his playing.

The ideal relationship between singer and accompanist is one of ensemble coöperation. It is advisable for a singer to coach with the accompanist who appears publicly with him, so that they may have the benefit of extended coöperative work. The ideal relationship, however, is not always possible. An inexperienced singer may engage the services of a veteran accompanist, and *vice versa*. Then the two must devote themselves to working out phrases and interpretations together, each adding to the conceptions of the other. But, always, the singer must lead. Even if the accompanist knows a great deal more, he must follow the wishes, and limitations, of the singer. I once played for a singer who had a notably short breath, and who insisted on singing

the *Abendrot*, of Schubert, where the phrase "*O wie schoen ist deine Welt*" requires a long breath, indeed. This singer was unable to manage it, and split the phrase into two breaths. Even though I knew better, I had to adjust my playing accordingly. The good accompanist need not be a singer himself, but he should certainly acquaint himself with the problems of breathing and breath support, singing each phrase in his mind as he plays it. And no matter what adjustments he makes, his assistance must always be inconspicuous.

Some Needed Qualifications

There is no special training I can recommend for the young accompanist. He must be a thorough musician, knowing the various styles and "schools" of music. He must read fluently. He must be capable of artistic solo playing, even though he does not profess it. Pianistically, he must have fluent and well controlled technic, and I suggest scale work for its development. Then he must be alert for every least detail of exactness. In Schubert's *Wohin*, for instance, he must not merely play the notes; he must take care that each single tone of that fluid accompaniment sounds forth clearly, crisply, and without accentuation. In music of this type, one should guard against overpedaling. Again, in *Der Schmied*, by Brahms, the accompanist can do a real service to music if he will only play what Brahms has written. The notes are clearly indicated as a sixteenth immediately preceding an eighth; yet nine accompanists out of ten will thump it out as an eighth note with a grace note before it, thus destroying the effect of a hammer reverberating on the anvil.

The accompanist must keep himself flexible, playing with as many different singers as he can. In that way he forms models of excellence and watches all styles of tradition come to life. My playing for Frieda Hempel, who was unequalled in airy, dream-quality songs like *Auf dem Wasser zu singen*, was entirely different from my work for Julia Culp, with her gift for more sustained *Lieder*. (Culp, by the way, had a very short range, but she was intelligent enough never to venture out of it, leaving her public quite unaware of her limitations.) And both these artists required different support from that needed by the spontaneity of Elena Gerhardt, the rich robustness of Schumann-Heink, or the dramatic fervor of Dr. Ludwig Wüllner. The accompanist must be able to furnish whatever style of playing is needed.

The most important thought I should like to leave with you is that the art of accompanying involves infinitely more than correct and rhythmical reading. There are few accompaniments the mere notes of which cannot be mastered by the

average advanced piano student; indeed, many of the great *Lieder* have accompaniments as simple as a child's exercise. But the playing of notes alone is not accompanying. Accompanying reaches into the highest realms of ensemble performance, where two artists complement each other toward the goal of consummate music making. In this sense, the accompanist has a rich field of his own to work in; and if he is at all qualified for the work, he will realize this.

Developing Musical Pitch

(Continued from Page 183)

single tone, the sound of an interval, the color of a chord or key tonality, and other such musical ingredients. The fortunate individuals, with absolute pitch, have been given a remarkable tone memory to start with, and others have to develop it. Training can and has done this. Absolute pitch can be developed. In fact, any musical child, with an average or well developed faculty of memory, has a fair chance to attain it. However, it can be accomplished only by regular and systematic training guided by a musically intelligent teacher. This training, so often neglected by the student's first teacher, is indispensable to any musicianly development. Lack of attention to ear training means the diminishing of one's original ability to hear. Such a neglect on the part of a teacher is an unpardonable injustice to the student.

Most pianists have the pitch of C memorized. This would mean that they have absolute pitch for C. Most violinists have the pitch of A memorized. This means they have absolute pitch for A. It would be possible to memorize the remaining notes through association and repetition. In this way absolute pitch has been developed. The association that aids the memory is the way in which each note on the piano would tend to resolve if heard in relationship to the key of C major. Gradually the listening for resolution would change into memory.

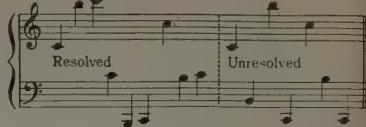
By listening to this tendency to resolve, the pitch of each single tone is gradually memorized. After being memorized, it is not necessary to listen to the resolution tendency, for then G will sound like G, and so with the other letters, regardless of the key tonality with which the single tone may be associated.

The following exercises have been written to show this procedure. Only five of the twelve tones are given. Each of the remaining tones has a definite resolution tendency as the five printed below. Name the tone after it is played on the piano.

1. Play C or B in any octave. C sounds like an ending or point of repose; B, like a leading-tone demanding upward resolution. In the following

drills at first resolve each tone. Later this is not necessary. The dotted bar indicates this division.

Ex. 1



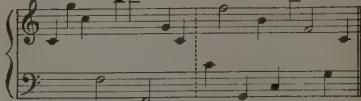
2. Add G. This is a strong dominant tone wanting to resolve down to a fifth. The tone indicated as a half-note is the new tone of each drill, but is not to be held longer than the other notes. Always prepare the pupil for the new tone, by hesitating an instant before playing it.

Ex. 2



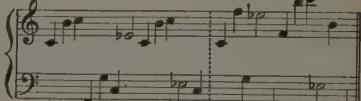
3. Add F. This tone is played a little softer because it stands for a milder harmony, the IV. It has a mellow quality also, because it is the tonic of the only major key tonality beginning on a white key that contains a flat. The scales of D, E, G, A, and B contain sharps and consequently sound a little "brighter."

Ex. 3



4. Add E-flat. This tone sounds "black", rich and minor, wanting to resolve down to C. It produces the feeling of C minor rather than C major.

Ex. 4



No one can "give himself" these drills at the piano. It is necessary to have another person play the exercises. Ten or fifteen minutes daily practice is much better than an hour of drill once or twice a week.

Each key tonality has a definite characteristic or color and can be memorized in a similar procedure.

* * * * *

In reading much modern musical literature of serious intention, one cannot help but be struck with the intolerable somberness of it all. Nobody seems to smile or to smile. There is an air of hushed importance about the whole thing that suggests the board-room, and an odor of reverence that suggests the vestry. . . . Oh, for a draught of Berlioz's wit to make it clear to all of us that though the muse is a goddess she does not stand aloof, that the Temple of Music is not a cloister and that Music, more human than many of her worshippers, is certainly blessed with the very human gift of laughter!—Felix Goodwin in the *Sackbut*.

The Cultural Olympics

(Continued from Page 148)

included are small vocal and instrumental groups of not more than twelve performers.

Music School Recital, for music school students. Soloists and small vocal and instrumental groups are included.

Just how enthusiastically people respond to this "free" program (and people are not supposed to appreciate anything that is free!), which offers no palm of victory or even a silver cup, may be ascertained by a glance at some figures. In the first season there were in round numbers 6,000 participants and an audience of 45,000, figures that rose in the second year to 8,000 and 80,000 respectively. Last season 10,000 participated and 100,000 listened. Even these percentages of increase give only partial indication of the enthusiasm, and fun, and excitement, and incentive, that the Cultural Olympics program brings.

A Mustard Seed Multiplies

Naturally the project has attracted the attention of other localities, and questions as to "how it started" and "how it is carried on" are numerous. The answer to the first question is this: a man, who loves youth and knows the value of cultural activity in any life, conceived the idea of such a program. To the second question or rather to "how it is possible to carry it on" the answer is: a public spirited business man liked that idea so much that he decided to furnish a yearly grant for it, if the University of Pennsylvania would sponsor the project. And the University not only adopted the plan and made it a division of the School of Education, but took the whole matter to its heart as well. As to "how it is carried on," Dr. Frederick C. Gruber, Cultural Olympics director, and his staff will be only too glad to tell anyone who asks just the way in which the whole scheme operates.

and how each segment is handled. In fact their personal interests can be brushed aside at any time that there is an inquiry with regard to Cultural Olympics; for this is a subject that they consider of paramount importance. For they know that they are directing something that is really significant in the lives of young people, and they are eager to pass along news of a work which has shown such beneficial results and will continue to show them in lives made richer by cultural activity. It is their hope that this fine idea may spread and that a number of these units at various parts of the country may eventually be combined into a confederation of Cultural Olympics units with yearly or biennial conventions.

Cultural Olympics came into being in 1936, and it was in the winter of that year that announcement of the plan was given out. One zealous newspaper man, in attempting to turn in a "color" story in place of plain facts drew upon his imagination and stated that Thomas S. Gates, president of the University, would head the assembled participants riding a white horse! A tiny ivory horse, therefore, has become the mascot of the Cultural Olympics staff. Standing on the director's desk it represents a humorous slip of the typewriter and something symbolic besides. To see thousands of eager and enthusiastic young people laying the foundation for cultural growth certainly does give one witnessing these gala affairs as definite a feeling of elevation as could be experienced astride a horse's back. The reporter was right, paradoxically enough, even though he conveyed to his readers something quite apart from the truth; figuratively and spiritually the president and all concerned with this project do proudly ride white horses as they watch these worth while festivals assemble.

The Heart of the Blues

(Continued from Page 193)

will be evicted in the morning, because half the amount is not good enough; so he takes what he has and buys a good dinner and a good time, half hoping that something may turn up overnight to save him, yet half fearing the worst, all the while. And he sings of what he does to give himself courage. That is the spirit behind the blues—a joyousness calculated to drown out underlying apprehension. The formula for the blues is easy enough to state. Blues

psychology, blues notes, repetitive lines, syncopated rhythms, filled in breaks; but I shall always believe that the real blues must come from the heart and the pen of the Negro race itself. Blues belong to the Negro, as the mazurka belongs to the Poles. Whatever the future of the blues is to be, I am proud of being the first to collect their elements in orderly documentation, and to give this form of the music of my race a typical expression.

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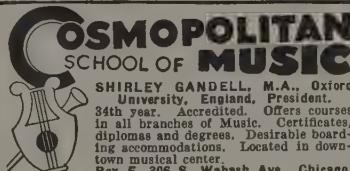


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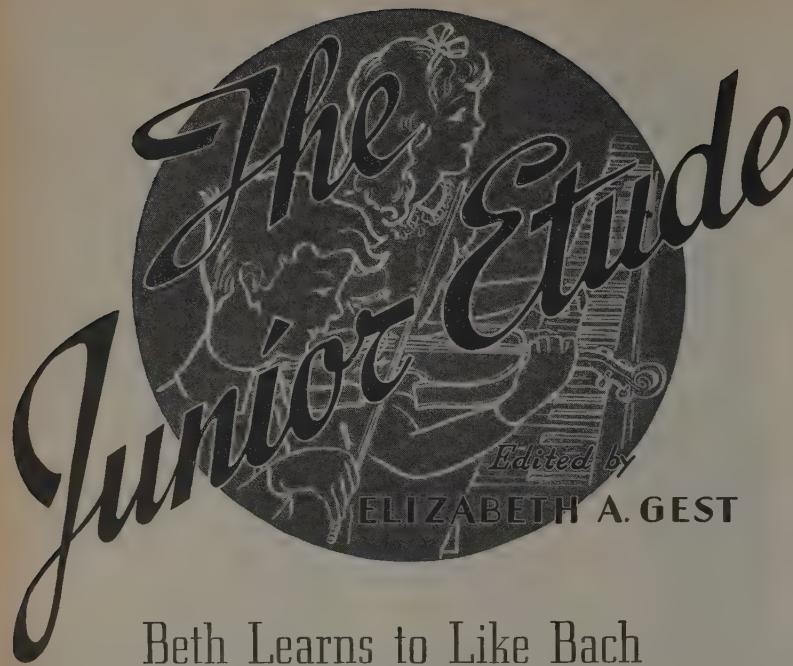
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To stimulate public interest in the nation wide drive for funds to aid the Metropolitan Opera Association, the National Broadcasting Company launched on February 3 a contest on the subject, "What the Metropolitan Opera Broadcasts Mean To Me." The person who submits the best 100-word

letter on this topic, will be brought to New York by the National Broadcasting Company and will be guest of honor of NBC and the Metropolitan Opera Association at the opening performance of the 1940-41 opera season. The contest will close on Saturday, March 23.



Beth Learns to Like Bach

By Rowena Gailey

"MARY," said Beth with a sigh, "I love that piece you were playing just now. What is it?"

Mary turned from the piano and looked affectionately at her friend. Amusement was written on her features.

"Well," said Beth, "what's funny about it? Is it bad taste to like it, or something?"

"No, silly, it is very good taste to like that piece. It is a Bach fugue. The reason I was smiling is that a year ago when I was first playing that number I remember distinctly how very much you disliked it. I remember your saying it was nothing but a jumble of sound and anyone who could see music in it was crazy."

"Did I say that?"

"Yes, you did, and it was a perfectly normal reaction, Beth, for you see it was entirely new to you, and it is natural to like the music we are familiar with. You have now heard me practice this fugue so long you probably feel familiar with every note of it. I have just been reading what Paderewski has to say on that subject. Let me read it to you."

Mary reached for a book which was lying on top of the piano. She turned the pages.

"Here it is," Mary read: "Those who have suddenly found themselves in a strange country whose language they cannot speak have confessed that at first the foreign tongue spoken seemed like one single, long unintelligible word; by degrees sentences

as a whole became distinguishable; and finally the individual words grew to have their rightful meaning. In a way this may be applied to one with a little knowledge of music in taking up for the first time some work by a great composer. Such a one finds the outline of it growing gradually clearer



PADEREWSKI

from out a general chaos; presently the individual phrase begins to reveal itself; and from that point real comprehension begins. Just as surely as every new language mastered opens up a new world, so knowledge of a Beethoven, a Chopin, or a Schumann opens up a new world in spiritual beauty and thought."

"And that's the way it happens that I'm learning to like the best music?"

"Yes, just from hearing it."

"Well, I'm certainly going to keep my ears open after this, for I never get tired of really good music, do you?"

"Never," said Mary as she turned to the piano.

The Viola

By Claire McLain

The baton points straight
To Viola, so sad,
To tune up her strings
And try to be glad.

She's Violin's sister,
But larger than she;
Her strings start with A
Instead of with E.

First A and then D
Then the G, deep and round;
Just like the violin,
The very same sound.

Viola goes down
To a fifth below G
And that's why she plays
Such sad tunes, you see.

Choir Boy

By Nellie G. Allred

It was in the year 1664, two hundred and seventy-six years ago. The boy stood in the hall of the great building and looked about him. He was bewildered by the beauty of the place. To think that he was to spend the next few years of his life in such magnificent surroundings!

And the music. The music was what the boy wanted most of all.

"Henry Purcell, Sir," he answered, when the master asked his name. "Age?" "Twelve years, sir."

At last his dream had come true. He was one of the choir boys at the Chapel Royal of England. There were twelve boys in the chapel choir—boys chosen from all over the country for their ability to sing. Their expenses were paid by the government, and they were under the direction of a strict master who taught them to sing, saw to it that they were properly clothed and fed, and that they received a good general education besides.

As they were the servants of His Majesty the King, they wore official uniforms. Each boy's uniform consisted of a cloak of scarlet lined with velvet; a suit and coat of the same cloth trimmed with silver and silk lace like a footman's uniform; three shirts; three pairs of shoes; three pairs of stockings (one silk and two worsted); two hats with bands; six bands and six pairs of cuffs (two laced and four plain); three handkerchiefs; three pairs of gloves; and two and one-half pieces of ribbon for trimming garters and shoestrings.

Little Henry must have felt very elegant and important when, dressed in his scarlet suit and his silk stockings, he stood in the choir with his eleven comrades and sang in the King's service.

But he had plenty of hard work to do, too. Besides learning to sing, he studied writing and Latin, and had lessons on the violin, lute and organ. What boy of today could manage so many lessons every week?

The choir school was like a modern preparatory boarding school. The boys were carefully looked after and well trained. Most of them, after their voices broke, and they left the school, went into the court as the king's musicians.

If the boys did not find work as soon as their voices broke, they were granted a certain amount of money each year to support themselves, and were given some articles of clothing.

Young Purcell, when his voice broke in 1673, was granted such an

allowance, and the necessary articles of clothing. Also, he was appointed assistant to John Hingston, mender and tuner of the organs, violins, and other instruments of the king. The boy, however, received no pay for his service. But it was a great honor to have received such an appointment, and Purcell must have felt very proud and tried in every way to do his work well.

Soon he became composer for the King's band of twenty-four violins, and this was just the position he had been hoping for. While a choir boy he had written many musical compositions, and now his new job of composing for the King's violins would give him plenty of opportunity and practice in writing music. And had he not always wanted to become a composer and organist?

Each year his fame increased and brought him nearer and nearer to his goal. Why not be the finest organist in England? Why not be the best composer in England? It would be possible; it meant lots of hard work, but that kind of hard work was a joy. Then one day he was appointed organist in the great Westminster Abbey.



So great did his fame become that John Blow, one of his masters in the Chapel Royal, requested to have put upon his own tomb, "John Blow, master to the famous Mr. Henry Purcell." That was all the fame the modest John Blow desired.

Purcell died in 1695 and his name has come down to us in musical history as his reward—England's greatest composer.

Dorothy Learns to Control Her Tones

By Albertha Stoyer

"Won't you please tell me what's the matter with my playing?" Dorothy asked as she finished her new piece. "Mother says that it sounds so dull and lifeless."

"There is nothing the matter with it," replied Miss Lincoln, her piano teacher, "except that it lacks tonal variety. Every note sounds exactly like the others."

"I'd like to put some variety into it," sighed Dorothy, "but I don't seem to be able to control my tones."

"Well, I know a simple way to overcome that difficulty," declared the teacher. "It is through practicing shaded scales; and, if you will really work on them, you will soon learn to control your tones."

"I'll try my best," promised Dorothy, "if you will only show me how."

Travel Game

By Gertrude Greenhalgh Walker

This game is intended to correlate the composer's name with his birthplace and to implant it firmly in the student's mind. Players sit in a circle and the game is started by some one saying, "I am going to Bonn, Germany, to visit _____." The person sitting next must answer correctly, "Beethoven's birthplace."

The next person in the circle gives a birthplace and says, "I am going to visit _____."

If the next person cannot answer correctly, or if it is his turn to give a birthplace and he cannot think of one, he must leave the circle. The last player remaining is declared the winner.

"Composer's Birthday Cards," as furnished by the publishers of THE ETUDE, make excellent prizes.

Club Corner

DEAR JUNIOR ETUDE:

Our Junior Etude Club has become a prominent factor in the social life of the young people of our city. Our members are usually recommended by their teachers and join voluntarily. Our age limits are from fourteen to eighteen years and we have about fifty members.

On the first Saturday of each month a meeting is held at the home of one of the members. Following a short business meeting, a program is presented. Each member has an opportunity to appear on the program at least twice a year. We also present two large concerts each season, for the public; the Christmas concert, which is given by alumni returning home from various schools and colleges; and the June concert, given by the best of our active members. All the committee work is done by the members, who enjoy it greatly, and we are sponsored by the senior organization known as The Etude Club.

Our club photograph is enclosed and we hope to see it in the Junior Etude pages.

From your friend,

MARY HELEN PEEL (Age 17), President
New York

DEAR JUNIOR ETUDE:

I decided I would send in a story to your contest, and that led to writing, so here I am! I have been taking THE ETUDE for several years and every time the subscription runs out I start begging my mother to renew it. I have gotten my wish every time, because my folks got tired of hearing me beg.

I like my music teacher very much; in fact, I like all the music teachers I have had. I take only piano now, but want to take vocal lessons, too, some day.

From your friend,
GERALDINE WHISNANT (Age 11),
Kansas.

"When you practice your scales," explained Miss Lincoln, "begin by playing the first octave softly (*p*), the second octave slightly louder (*mp*), the third octave medium loud (*mf*), and the fourth octave loudly (*f*). Then as you descend just reverse the plan; starting loudly and ending softly."

"Oh, that sounds interesting!" exclaimed Dorothy. "And couldn't I begin a scale loudly, and play it more and more softly as I neared the top octave?"

"Yes, you may vary the shadings in any way you wish," answered the teacher. "And if you will practice these shaded scales faithfully," she concluded, "I'm sure your playing will improve so much that your mother will never again complain about it.

Seven Composers Puzzle

By Harvey Peake

On the scroll around this circle are the names of six well known composers, but a seventh is wanted. Arrange the initials of these six in



a certain order and you will find the seventh. Who is it?

Practice Time

By Carmen Malone

MARIE was cutting paper clothes for her new paper *dolly*, but reaching down each chance she got to pat her shaggy *collie*. Then suddenly there came a crash—a noise both loud and queer; she sprang up to her feet in fright, it seemed so very near. The *collie* pricked his ears a bit, but went to sleep as soon as through the house he heard a tinkling little *tune*. Marie could tell he thought 'twas she who practiced merrily, but she did not know what to think, so she ran in to see. Her cat was walking back and forth across the ivory *keys*, as if to say "it's practice time. If you won't, may I please?"



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ETUDE
CLUB

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month, for the best and neatest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years.

RULES

Put your name, age and class in which you enter, on upper left corner of your paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper, do this on each sheet. Write on one side of paper only.

Do not use typewriter and do not

subject for story or essay this month, "My First Recital." Must contain not over one hundred and fifty words, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, by March 15th. Names of prize winners and their contributions will appear in the June issue. The thirty next best contributors will receive honorable mention.

have anyone copy your work for you. When clubs or schools compete, please have a preliminary contest first and submit no more than six contributions (two for each class).

Competitors who do not comply with all of the above rules will not be considered.

My Favorite Piece

(Prize winner in Class B)

The Hungarian Dance, No. 6, by Brahms is my favorite piece. The feeling Brahms has expressed in this composition, with its Hungarian spirit, makes me think of Brahms as a Hungarian composer, instead of German, as he really was. The piece opens *vivace*, which is quick and lively, then soon the *tempo* becomes *andante* slow and graceful and easy. Then suddenly, it becomes very lively again. This piece gives me a strange, peaceful feeling every time I hear it played, and I hope I will hear it many more times in the future.

ROSEMARIE VOROS (Age 13),
Wisconsin.

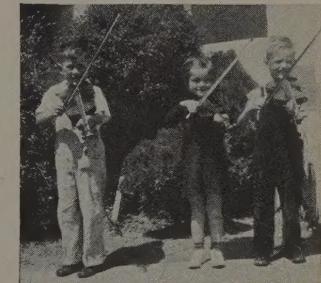
My Favorite Piece

(Prize winner in Class A)

Have you ever drifted into a sort of a far away daydream when you heard something you love? This is always what happens to me when I hear that ever beautiful piece, *The Lost Chord*. Just to be able to hear this piece is a pleasure to me.

Sometimes a person can not explain why he likes a particular composition, yet perhaps he would really like to be able to tell why he does; he just can not find the right words to express the feeling he experiences. I guess I am that kind of a person myself, as I am at a loss when it comes to expressing all those beautiful, flowery phrases; but I can say this, that *The Lost Chord* is to me one of the most beautiful pieces I know.

LAURA NEWTON (Age 14),
Ontario.



Three five-year-old violinists of California: Ralph Boyer, Patsy Cook, Donald Bjelke

Prize Winners for December Hidden Terms Puzzle

1. Piano; 2. forte; 3. *tempo*; 4. alto; 5. coda; 6. opera; 7. clef; 8. staff; 9. *andante*.

Honorable Mention for December Essays:

Jeanette Sigman; Charlotte Goodman; Dorothy Dunlavy; Kathleen Connell; Jim Leeman; Patricia Murdock; Jeanne Bray; Frances Cummings; Leroy Peterson; Evelyn Dickson; Laverne Perry; Audrey Whiteside; Esther Cunningham; Emma Houck; Doris Essinssinger; Margaret O'Malley; Bess Goldman; Shirley Andrews; Sydney Whitbank; Oiley Fegsman; Hilda Gunther; Connie Sherman; Kathryn McVitty; Edda Jergesson.

My Favorite Piece

(Prize winner in Class C)

My favorite piece is *Melody in F*, composed by Rubinstein. I like it because of its pretty melody, and I like to practice it. I used to make lots of mistakes in it, but now I have overcome them. When we were talking about our favorite pieces, my sister and I found we both had the same favorite piece. When my aunts come to our house the *Melody in F* is the piece they want to hear.

RUTH MARIE STOCKTON (Age 9),
California.

Honorable Mention for December Puzzles:

Marie Auger; Jeanette Sigman; C. Eugene Edwards; Dorothy Etherson; Doris Stockton; May Rose; Charlotte Goodman; Marguerite Dalcourt; Elizabeth Eder; Joan B. Ford; Jim Leeman; Tina DiDario; Elsie Laschek; Donald Etherson; Mary Ann Steg; June Mulvaney; Donald Osterman; Helen Adele Wagner; Dora Schoonover; Ilsa Headman; Dorothy Keefe; Helen Garrigues; Jeanette Cook; Bernice Adams; Angela Funk; Carolyn Gray; Patricia Murdock; Marjorie Swaine; Eleanor Brock.



Publisher's Notes

A MONTHLY BULLETIN OF INTEREST
TO ALL MUSIC LOVERS

Advance of Publication Offers

—March 1940—

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed now. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication follow on these pages.

AT THE CONSOLE—FELTON.....	\$0.75
CHILD'S OWN BOOK—DVORAK—TAPPER.....	.10
EIGHTEEN SHORT STUDIES FOR TECHNIC AND STYLE—PIANO—LEMON.....	.20
JACK AND THE BEANSTALK—STORY WITH MUSIC FOR THE PIANO—RICHTER.....	.25
MAGIC FEATHER OF MOTHER GOOSE, THE— JUVENILE OPERETTA—AUSTIN AND SAWYER.....	.30
MELODIES EVERYONE LOVES—PIANO—FELTON.....	.40
MY OWN HYMN BOOK—EASY PIANO COLLECTION—RICHTER.....	.30
POEMS FOR PETER—ROTE SONGS—RICHTER.....	.50
SIDE BY SIDE—PIANO DUET ALBUM—KETTERER Set of Four.....	.30
No. 1 Symphony No. 5 in C Minor— Beethoven.....	.25
No. 2 Symphony No. 6 in B Minor— Tschaikowsky.....	.25
No. 3 Symphony in D Minor—Franck.....	.25
No. 4 Symphony No. 1 in C Minor—Brahms.....	.25
THRESHOLD OF MUSIC, THE—ABBOTT.....	.25
TWELVE MASTER ETUDES IN MINOR KEYS— (Piano)—ZACHARA.....	.20
TWELVE PRELUDES FROM THE "WELL-TEMPERED CLAVICHORD" (BACH)—PIANO—ED. BY LINDQUIST.....	.20
WHEN THE MOON RISES—MUSICAL COMEDY— KOHLMANN.....	.40

THE GLORIOUS FINISH—It is the season when it behooves those responsible for music affairs in the lives of students of music, in the church program, in the public schools, in colleges, in community undertakings, etc., to check their plans for the glorious rounding out of the season as is represented usually in the Spring concert, the Spring operetta performance, a cantata, or an oratorio rendition, the pupils' recital, or the commencement program.

It would take more than the pages of one issue of *THE ETUDE* MUSIC MAGAZINE to list the many things that might be suggested in the way of publications which might be used for building interesting and novel music pupil programs, whether it be for the youngest of beginner groups or for those who have reached a certain measure of artistic maturity. Likewise, column after column could be used listing choruses, cantatas, operettas,

orchestra numbers, band numbers, piano ensemble numbers, miscellaneous instrumental ensembles, etc., that would serve various other Spring concert and commencement program undertakings.

Although we can not present such lists here we shall be happy to send a selected list on any classification of publications to those asking for such lists. Likewise, we shall be happy to send "On Approval" selection packages of choruses, cantatas, operettas, piano music, or whatever might be requested to give the teacher or the director the opportunity of examining material from which satisfactory choices might be made.

Some may wonder that we have mentioned the choirmaster. Too often the choir slips away immediately after Easter because so many take for granted that after something special for Christmas and something special for Easter that there is nothing else special the choir can do. There are many fine things that proficient choirs may use in the way of cantatas or oratorios, either for special performances on a Sunday in Spring or for a sacred concert on a week night, and even for the average volunteer choir there are a number of acceptable cantatas on non-seasonable sacred subjects, as for instance—*The Woman of Endor* by Stults, *The Vision of Deborah* by Kleserling, and there are other cantatas dealing with such Biblical characters as *Ruth*, *The Daughter of Jairus*, *The Prodigal Son*, *Belshazzar*, *The Good Samaritan*, and others.

Reach for your pen now and set down on a piece of paper your desires, whether they be for lists or selections of suitable material "On Approval"—sign your name and address to it and forward it to the Theodore Presser Co., 1712 Chestnut Street, Philadelphia, Pa., and see how this easily cared for detail will help in your closing of the season's plans.

WHEN THE MOON RISES, A Musical Comedy in Two Acts. Book and Lyrics by Juanita Austin, Music by Clarence Kohlmann—Work on the preparation of the Vocal Score of this new operetta is progressing and in a short time we hope to be able to announce an approximate publication date. It is the desire of our editors to have ready when the Vocal Score is issued both the Stage Manager's Guide and the Orchestration so that those wishing to begin rehearsing may do so with the assurance that everything necessary for the finished production will be available when needed.

As mentioned in previous notes, this musical comedy will appeal to high school "thespians" and community groups. The plot is interesting throughout, its unfolding producing scenes both humorous and dramatic, and the musical score should introduce some real "hits" in the tuneful melodies it contains.

The Stage Manager's Guide and Orchestration will be obtainable for public performances on a rental basis, but, in advance of publication, single copies only of the Vocal Score may be ordered at the special introductory price, 40 cents postpaid.

JACK AND THE BEANSTALK, A Story with Music for the Piano, by Ada Richter—Children everywhere love the familiar story of *Jack and the Beanstalk* and in this new form with music Mrs. Richter has enhanced the appeal of the story for music classes of kindergarten and primary grade ages.

There are many uses to which this book may be put. First, as a story to be told with musical accompaniment. It may be dramatized, speaking parts being taken from the text; or given in pantomime, with a narrator. Directions for producing it in tableaux are given in the back of the book. Or it may be used as a collection of easy-to-play piano pieces. The attractive illustrations provide useful "busy work" in coloring for piano classes.

Copies soon will be available and may be ordered now in advance of publication at the special cash price of 25 cents, postpaid.

CHILD'S OWN BOOK OF GREAT MUSICIANS—DVORAK, by Thomas Tapper—The teaching of music biography, following the career of one of the world's great music masters from childhood to the mature development of his talent, is one of the most interesting and profitable methods of starting the student towards true musical appreciation. Before taking up general musical

history many teachers pave the way with the biographies of great composers as the discussion of one subject is more attention-compelling. Especially is this true with classes of young folk.

For years the books in this *Child's Own Book* series have served as standard texts in both class and private instruction. At first twelve books—Bach, Beethoven, Chopin, Grieg, Handel, Haydn, Liszt, Mendelssohn, Mozart, Schubert, Schumann and Wagner—were sufficient to care for the needs of students. Then Verdi was added and, a short time since, booklets on Brahms, MacDowell and Tschaikowsky appeared. Priced nominally, at 20 cents each, thousands of these have been sold.

Recently Mr. Tapper was induced to add a Dvorak booklet to his series as the compositions of this celebrated Bohemian composer constantly are growing in favor with the American music public. And Dvorak's life story is such an inspiring one in the courageousness with which the master overcame difficulties, disappointments and, sometimes, what were contemporaneously considered failures.

Of course, this booklet will be issued in the same style as the previous publications in the series. A packet of "cut-out" pictures, to be pasted in the book at designated places, will accompany each copy. Ample space for the student to

write his own story will be provided, and with each copy there will be a special cover plus needle and silk cord for binding it "art style."

In advance of publication copies of the Dvorak booklet only may be ordered at 10 cents, postpaid.

THE COVER FOR THIS MONTH—The photographic work, which includes the choir and the lily blooms, on this month's cover is from the studios of Harold M. Lambert, Philadelphia, Pa. Miss Verna Shaffer of Philadelphia was the artist who did the air-brushing details and the placing of the scroll bearing the Easter message of the cover.

ORDERING "LAST-MINUTE" EASTER MUSIC—There are many reasons why "last-minute" ordering of Easter music sometimes is necessary—new members joining the choir, change of program, copies lost, etc. The Publishers each year receive quite a few "last-minute" requests for Easter music—cantatas, anthems, vocal solos and duets; yes, even organ solos.

Presser Service is as close to your door as the marvelous facilities of the United States Post Office can bring it. Air Mail, Special Delivery and special Parcel Post rates make you a "next door neighbor" to the largest stock of music in the world. Try Presser Service, if you need it, this year.

POEMS FOR PETER (A Book of Rote Songs)
Texts by Lysbeth Boyd Borie, Set to Music by Ada Richter—The special advance of publication offer will be continued this month on Ada Richter's book of melodies to the clever verses by Mrs. Borie so well loved by children. This presents an opportunity for kindergarten and primary grade teachers to acquire a copy at practically cost. Mothers who love to play and sing for their tiny tots also should be interested in *Poems for Peter*.

The special advance cash price is 50 cents, postpaid, and copies will be mailed to subscribers who order now, just as soon as the book is published.

TWELVE MASTER ETUDES IN MINOR KEYS, For the Piano, Op. 29, by Franciszek Zachara—It always has been expected of study material for piano pupils in the earlier grades that it contain a large element of attractiveness. More and more those who write for advanced study also are giving considerable attention to making their etudes interesting. Not that the advanced student needs the "sugar-coated" pill for the same reason that makes it so necessary in dealing with young beginners. But he does need material that enables him to give musical expression to his work, that does not make of him a mere mechanic of the keyboard.

Then, too, modern composition introduces many musical figures that were unknown in the days of Clementi, Czerny, Henselt and Moscheles; chord progressions and arpeggios that, like the piano composition of Brahms, require a special technic. The author of these etudes, with due reverence for the sublime compositions of the masters, presents also modern technical devices and covers practically everything the piano student in grades six to eight should have for practice—scale, arpeggio, octave and double-note playing—and each study has been carefully edited, fingered and pedaled. The work should prove a most satisfactory introduction to the



study of the Chopin etudes.

When published this collection of etudes will be issued in the *Music Mastery Series*, the volumes of which, with few exceptions, are priced at 60 cents. Orders placed now will be filled at the special advance of publication cash price, 20 cents, postpaid and delivered as soon as the book is "off-press."

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But unless someone in the family is a quite proficient pianist, or at least an experienced church music performer,

some difficulties may be encountered. Hymns, in the books, are not printed as one would play them on the piano; they're arranged for four-part singing, as a rule.

What a delight, for both parents and children, to have their favorite hymn tunes in easy-to-play piano arrangements that anyone who has studied the piano as far as the second grade can play! That's what this book will bring to you. And those who know Mrs. Richter's talent for making easy arrangements for piano playing from her *My First Song Book and Play and Sing* will surely want copies of this collection when it is published.

Orders for copies placed now at the special advance of publication cash price, 30 cents, postpaid, will be filled when the first copies appear from the press.

MELODIES EVERYONE LOVES, A Collection of Piano Pieces for the Grown-Up Music Lover, Compiled and Arranged by William M. Felton—Despite the fact that the compiler has heretofore refrained from listing specific titles when describing the contents of the book, advance orders for copies have been coming in every day since the initial announcement of its forthcoming publication. The title, and the mere mention of some of the composers whose works have been selected, seem to have been sufficient to arouse the enthusiasm of the growing army of adult music lovers who enjoy playing the piano.

The list of contents is practically completed at this writing, and by the time this issue reaches our readers, the engravers will be busy at work on the plates. Some of the beautiful melodies that will appear in this volume as piano solos, not over the fourth grade in difficulty, are: *Come Where My Love Lies Dreaming* (Foster), *When I Was Seventeen* (Swedish Folksong), *Waltz Themes* (Schubert), *Pas des Fleurs* (Delibes), *Valse Bluette* (Drigo), *Love Dreams* (Liszt), *Songs My Mother Taught Me* (Dvořák), *Last Night* (Kjerulf), operatic selections from *Erminie* (Jakobowski), *The Gondoliers* (Gilbert and Sullivan), *The Huguenots* (Meyerbeer), *Rigoletto* (Verdi) and the *William Tell* Overture (Rossini). Classics from Mozart, Chopin, Bach and Handel also are included.

Place your order for a copy now at the special advance of publication cash price, 40 cents, postpaid.

SIDE BY SIDE, A Piano Duet Book for Young Players, by Ella Ketterer—The desire to take part in ensemble playing is evidenced by

most piano students right from the start and there is a keen feeling of mastery and enjoyment when playing a melody which has been harmonically enriched and enlarged in scope by the addition of another part. Duet playing satisfies the students' desire for recreation and provides a splendid foundation as the first step to the art of accompanying.

This work, in the course of preparation, consists of ten short melodic pieces, mostly in five finger positions, using the major keys of C, F, G, D, and B flat, and the minor keys of A and G. The writing for the second part has not been restricted to the accompaniment alone, as the melody in several of the numbers has been placed in this part.

The technical demands of the pieces in this volume have not exceeded the requirements of pupils in the first and second grades.

Most teachers are familiar with the always melodious and playable works of Miss Ketterer whether they be etudes or piano solo compositions. First-from-the-press copies of *Side By Side* may be ordered now at the special advance of publication cash price of 30 cents postpaid.

AT THE CONSOLE. A Collection of Pieces for Home and Church, Arranged from the Masters, with Special Registration for the Hammond and Other Standard Organs, by William M. Felton—Thousands of organists, including those who have an instrument such as the Hammond in their own homes, will welcome this reasonably-priced collection of organ music.

The author, a church organist for years, knows the needs of his confreres for a volume of this type and has spared no effort in his endeavor to produce a volume of real, practical material.

We give a partial list of contents: *Arioso*, Handel; *Romanza* from the *Violin Concerto*, Wieniawski; *Dialogue* from the *Magic Flute*, Mozart; *Sarabande*, Bohm; *Triumphal March*, Grieg; *Prelude in E Minor*, Chopin; *Melodie*, Boellmann; *Chaconne*, Durand; *Scherzetto*, Beethoven; and *Extase*, Ganne.

In advance of publication single copies of *At the Console* may be ordered at the special cash price, 75 cents, postpaid. The sale of this book will be confined to the U. S. A. and Its Possessions.

THE MAGIC FEATHER OF MOTHER GOOSE, An Operetta for Children, Book and

Lyrics by Juanita Austin, Music by Henry S. Sawyer—As all children have heard of Mother Goose and are acquainted with many of her whimsical rhymes and sayings, they will be thrilled at the opportunity of meeting her in person in this jolly juvenile operetta.

First, let us tell you the story: Artie (a spoiled little boy who always has to be "shown") is having a birthday party, but he isn't very happy, as his mother made him invite all the little Tots. In the midst of the party Mother Goose pays a surprise visit from the Moon. She is so annoyed by the doubting of the older children that she changes them into Mother Goose characters—to the delight of the Tots. The wonderful "transformations" are accomplished by waving her magic feather over their heads, one at a time. However, the jaunty old lady almost comes to grief while changing them "back to normal." While Artie and Irene are still in their nursery-book characters, or "Moony," as Mother Goose calls it, she proves she's only a silly old goose after all by changing herself into an "Earth person." No longer being "Moony," she cannot bring Artie and Irene back as real children, because the feather simply won't work magic for an "Earth person." Fortunately, matters are straightened out before she leaves, and everybody is happy.

The cast consists of Mother Goose, eight children able to sing or dance, and a number of little Tots for atmosphere and background. The dialog is natural, just the easy conversational style of young children; it should be easy to learn. The music is catchy throughout, and the range of voice in the songs is

confined to from Middle C to the second D above—an octave and a note. The dances are short, simple, and characteristic.

This little operetta has educational value in that some of the historical figures about whom the best Mother Goose jingles were written are revealed.

The Magic Feather of Mother Goose is very easily produced but large stages may be furnished elaborately. The problem of costuming is exceedingly simple, most of the children simply wearing their "best clothes."

The time of performance is about forty-five minutes—long enough to be interesting, and yet not too long to tire the young performers.

While this is Mr. Sawyer's first operetta for the Theodore Presser Co. Catalog he has written several that are quite successful, including the well-known *Bamboo Princess*. His piano pieces for children are favorites with many teachers. The clever book Juanita Austin wrote for Clarence Kohlmann's operetta *An Old-Fashioned Charm* contributes much to the enjoyment of that frequently-produced entertainment.

Many patrons will wish to secure single copies of this attractive operetta by means of our special advance of publication offer. Send 30 cents now, and the operetta will be forwarded, postpaid, as soon as it is published.

SYMPHONIC SKELETON SCORES, A Listener's Guide for Radio and Concert, by Violet Katzner—

No. 1 Symphony No. 5 in C Minor Beethoven

No. 2 Symphony No. 6 in B Minor Tschaikowsky

No. 3 Symphony in D Minor Franck

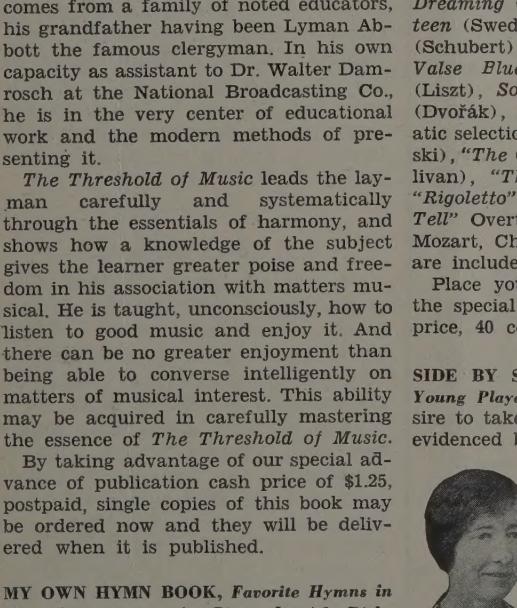
No. 4 Symphony No. 1 in C Minor Brahms

Today, as never before, the listener is coming in for attention on the part of music publishers. The radio has made many thousand more music lovers than any previous invention. It also (and this is far more important) has raised the musical standards of many, including students of voice, piano, or some other instrument. Where once a simple tune, a trivial song or a superficial piano number would be musically satisfactory, music lovers of today enjoy opera, the symphony and even broadcasts of music with intricate modern harmonies.

The Symphonies probably have the most general appeal, the frequent air programs of high class orchestras and the fine recordings that are obtainable bringing this about. The advanced music student knows the material of which these masterworks are composed. Understanding them, recognizing each theme as it is introduced, or as it is woven into the general pattern of the work, is a pleasure that, heretofore, has been reserved for him and the professional musician.

Why not let the amateur in on this bit of musical enjoyment? Fine; but how can this be done? Miniature scores are for advanced students only, they are not easy to follow. The author seems to have answered these questions most effectively with these "skeleton" scores. An unbroken melody line, with each entrance of each instrument plainly indicated, enables one to follow the great symphonies intelligently; and the accompanying notes, read before and after the playing of the number, make for an even better

(Continued on Page 216)



study of the Chopin etudes.

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But unless someone in the family is a quite proficient pianist, or at least an experienced church music performer,

ADVERTISEMENT

Symphonic Skeleton Scores (Cont.)

understanding of the symphony's composer, its origin, its objective, and its construction. The four symphonies mentioned soon will be obtainable in separate skeleton scores, but while the books are in preparation orders for single copies may be placed at the special pre-publication cash price, 25 cents, postpaid; 90 cents for the set of four.

EIGHTEEN SHORT STUDIES IN TECHNIC AND STYLE, For the Piano by Cedric W. Lemont—Various American publishers have in their catalogs compositions by this composer. Whether

they have been listed as by C. W. Lemont, Cedric W. Lemont, or Wilmot Lemont they have proved the composer to be gifted with melodic inspiration and accomplished in musical craftsmanship in being able to provide helpful educational pieces for piano students. It is therefore interesting to piano teachers that this new set of studies, soon to be forthcoming, will be useful along in the third and fourth grades, when such things as legato and staccato playing, octaves, chords, arpeggios, running passages, phrasing, pedaling, left hand melody, finger control, double thirds, double sixths, and equal development of the right and left hands ought to be given some special attention in the efforts to bring the pupil's piano playing ability to higher levels. These study pieces do this in covering these things in such an attractive style.

This piano educational work will be issued in the *Music Mastery Series*, which has many successful modern piano study works covering all degrees of pianistic inexperience and proficiency, uniformly priced at 60 cents each. However, during the period in which these *Eighteen Short Studies in Technic and Style* are in publication preparation, any teacher may order a single copy, for delivery when published, at the low advance of publication cash price of 20 cents, postpaid.

CHANGES OF ADDRESS—When changing your address, be sure to advise us at least four weeks in advance of the publication date of **THE ETUDE** so that we may make the necessary notation on our records. Give both Old and New addresses. Unless these instructions are followed carefully, copies of **THE ETUDE** will go astray. Help us to give you good service.

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How Much Musical Talent

(Continued from Page 206)

child should be denied musical instruction just because he gets a low score on a musical talent test. If he shows any interest in music and makes any progress with his studies, he is getting enough musical education to merit encouragement. Music study is not wasted, even though the child never learns to play very proficiently; because he will learn to appreciate music better as a result of his first hand experience with it. Only by elevating the taste of all can we make musical progress. The safest policy is to give the child all the music instruction he will take, regardless of his talent. The test simply gives some indication of about how much to expect from the child, even before he has had a chance, empirically to demonstrate his ability, or the lack of it, as a result of practice and instruction. Parents are thus given some foresight of the probable accomplishment, allowing them to exercise more understanding in dealing with the amount of time and money they wish to invest in a musical education for the child.

Next Month

APRIL AND THE REBORN ETUDE

"Every issue better than the last", say scores of readers of **THE ETUDE**. Note a few of the leading articles for April.



JARMILA NOVOTNA

DO NOT FEAR YOUR LIMITATIONS

The beautiful Jarmila Novotna, prima donna soprano in the list of new stars at the Metropolitan, gives fresh courage to **ETUDE** voice students, in an article built upon her experience in fighting her way through discouraging obstacles.

BY THE BEAUTIFUL BLUE DANUBE

The story of the most popular waltz ever written, told in fascinating fashion by H. E. Jacob, from a recent work about the noted Strauss family of Vienna.

HOW TO CAPITALIZE MUSIC MEMORY

Dr. Thomas Tapper, whose gift at "elucidation" has made him a wide reputation, tells some very helpful and practical things designed to aid you in memorizing music without waste of time.

THE RENAISSANCE OF A CAPPELLA SINGING

The Baroness George von Trapp, whose astonishing musical family has given many concerts widely hailed by the best music critics, writes an article that all music lovers will "eat up."

W. S. B. MATHEWS' "MUSICAL TREASURE BOX"

One of the greatest of our pioneer musical educators was W. S. B. Mathews. Leopold Godowsky once said that he was one of the most helpful of all critics of his playing; and Theodore Presser remarked, "He is one of the most interesting men I have ever known." "Mathews Graded Course" has helped in the training of upwards of 10,000 students. One of the things that made him interesting was his "Musical Treasure Box", which is delightfully described by Roland Stevenson in **THE ETUDE** for April.

plus . . .

The usual delightful music section with a variety of new and standard selections for all music lovers.

What Makes Church Music Worth While

(Continued from Page 196)

and this is generally true. Remember, too, that a child will go after any standard, low or high, that is set for him. The choirmaster generally finds that, about the time he has his boys trained to the point where he wants them, their voices begin to go. Then he must find joy in setting to work all over again, training the new batch.

The choirmaster must set the example for punctuality and concentration of effort at rehearsals. He must always begin work exactly on the dot of the time assigned. If he waits ten minutes for straggling choristers this week, he will have to wait fifteen minutes next week.

If the master carries within him the deep conviction that the service to be prepared is a valuable and important thing, this feeling will soon spread to the members of the choir. In his executive capacity, the master is responsible for discipline, and he will do well to remember that he can exact it through fervor and enthusiasm better than by scolding.

This, then, is the preparation which the candidate for church music honors may expect to fulfill. And once he has it, what next? Let him begin in a small way, for all his knowledge and ability, trying a small community first, and the churches of his own creed anywhere. When he has found such a small post, let him stay there a while, without restlessness, without drifting around in the desire to find "something better." Let him do his best, in the service of the church, wherever he is. In such a way, he will build his own career.

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A Guitar Concerto

Of greatest interest to guitarists is the report that the well known Italian composer, Mario Castelnouvo-Tedesco, has completed a concerto for guitar and orchestra, dedicated to Andres Segovia.

Julio Martinez Oyanguren, guitar virtuoso, whose fifteen minute broadcasts on Sunday mornings have been featured on the NBC Red network, is now preparing to present the "Concerto for Guitar and Orchestra, Op. 36," by Mauro Giuliani in one of his New York concerts during this season. He will have the co-operation of the *Orchestre Classique*, directed by Frederique Petrides.

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IMPORTANT NOTICE TO ETUDE SUBSCRIBERS—Owing to the increased costs of everything entering into the printing and publishing of **THE ETUDE**, there will be no special anniversary offer on **THE ETUDE** this season. The price of **THE ETUDE** is only \$2.00 a year and well worth the small sum asked for it.